

# Photolife

YOUR GUIDE TO EVERYTHING PHOTO



**GO THE DISTANCE**  
REMOTE AND CAMERA-TRAP EQUIPMENT

Conservation Photography

## PROVOKING CHANGE THROUGH IMAGES

HOW TO SHOOT WHAT IT FEELS LIKE  
(NOT WHAT IT LOOKS LIKE)



## GET CLOSER

5 TIPS FOR MAKING  
ANIMALS COMFORTABLE

MASTER LENS TECHNICAL TERMS

PUFFINS APLENTY NAVIGATE THE PROCESS TO GET THE PORTRAITS





SOME SHOTS ECHO BEYOND  
YOUR SOCIAL CIRCLE.

**I AM** GENERATION IMAGE



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August/September 2015, Volume 40, Number 5



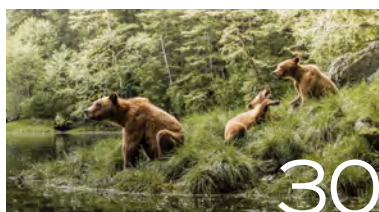
Cover photo by  
Ian McAllister

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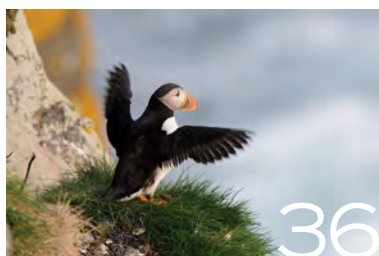
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**Jenny Montgomery** is a theatre director and writer who first learned her way around a darkroom in 1998. Photography runs in her family, so it was probably inevitable that it would be a part of her life.

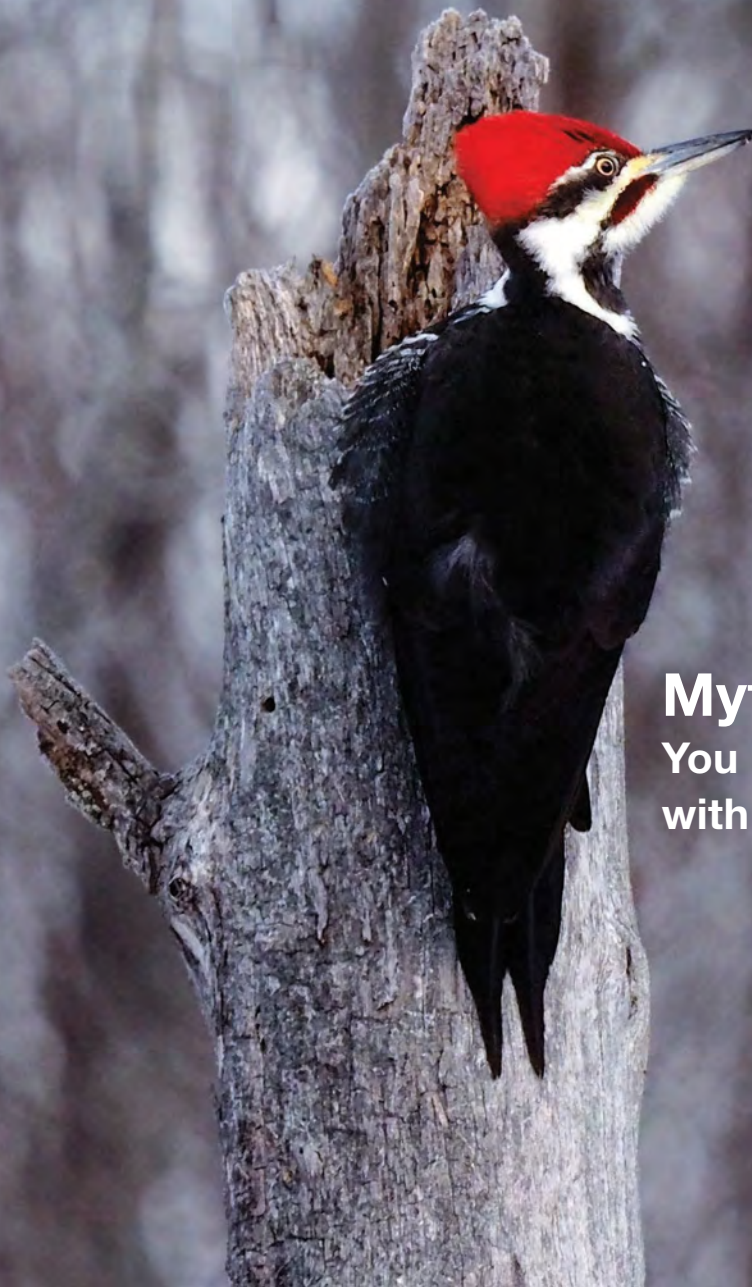
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Based in Prince George, B.C., **Nick Trehearne** dedicates his life to photography and the outdoors. He is constantly trying to produce imagery that will not only make his clients happy, but also push him further as a photographer. [nicktrehearne.com](http://nicktrehearne.com)



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# EDITORIAL

August/September 2015, Volume 40, Number 5

The only wildlife I've had the chance to photograph so far is not so wild—though my cat certainly thinks he is pretty wild when hunting down a bit of plastic around the house! But in a few weeks, I'll embark on a trip to Labrador and Newfoundland, an adventure that I've been really looking forward to because I'll have the opportunity to encounter and photograph many types of animals in their natural habitats. Of course, now I'm planning and preparing so that I will be able to take advantage of this opportunity to the best of my ability while also enjoying the experience.

As part of my research, I've been looking at contributions from wildlife photographers that we've published in *Photo Life* over the years and, of course, at the ones included in this special issue. I've realized that when it comes to wildlife photography, the same rules apply as when meeting strangers, but perhaps even more so. Respect and attentiveness are essential, and this is evident in the work of all serious wildlife photographers, even though their approaches might be very different from each another. Some stick to classic techniques, while others use the latest technologies to get the shot. But I believe that a good number of them go by an unwritten rule not that different from Star Trek's Prime Directive: non-interference.

I've heard too many sad stories of people baiting wildlife in a way that can endanger themselves and the animal, photographers rushing in to get the shot and scaring the wildlife away, and hikers stepping off trail or out of marked areas to chase an opportunity. These are all examples of caring more for the shot than for the animals and their environment—which, by the way, is ours too. There is no established code of ethics for wildlife photographers, and ethics are pretty personal in their formation and practice. But I'll be sticking to the non-interference rule, and when in doubt—because there is an exception to every rule—I'll simply ask myself, "What would Jean-Luc do?"

Valérie Racine  
Editorial Director

## ETHICS FOR WILDLIFE PHOTOGRAPHERS

This simple code of ethics for wildlife photographers, published by *Audubon* magazine, offers some helpful guidelines.

- Learn the rules of the area and always respect posted signs.
- Give wildlife some space. If a bird looks agitated, take a few large steps back and use a larger lens.
- Prepare for the environment you will be working in. Talk to rangers or staff and, before you head out, read books on the local species you might see.
- Stay on trails and in marked areas.
- Be a role model for other photographers.
- If necessary, report bad behaviour to wildlife authorities.



## COMING UP

Street photography around the world

Collecting art and buying prints

Tips for urban architectural photography

An overview of the latest imagery technologies

The best messenger-style photo bags

The lowdown on the latest gear

Gadget Guide

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PHOTO: SAL CINCOTTA

PHOTOGRAPHER **SAL CINCOTTA** // LOCATION **THE GREAT WALL, CHINA**

## AT THE GREAT WALL WITH SOME GREAT LIGHTS

Wedding photographer Sal Cincotta knows a great location when he sees one. The first time he visited the Great Wall in China, he knew he would one day return, this time with cameras, lights and a plan.

Far from a romantic journey, Sal describes the trip to the Great Wall as a “boat, plane, train, trolley, cab, and lots of walking sort of deal. It isn’t near anything. It’s extremely remote. You have to pack light and need to understand that you’re not going to be carrying more than about 20kg of gear with you.”

One thing Sal has learned over the years is that he doesn’t need big lights. He needs power. “The B2 Heads are about the same weight and mass as my speedlights, but they output 4 to 5 times the light,” he says.

Sal and his assistants also benefited from the fact that all OCF Light Shaping Tools packs away

equally well. “We had one backpack for the lighting, and the other backpack for the cameras and everything else,” says Sal.

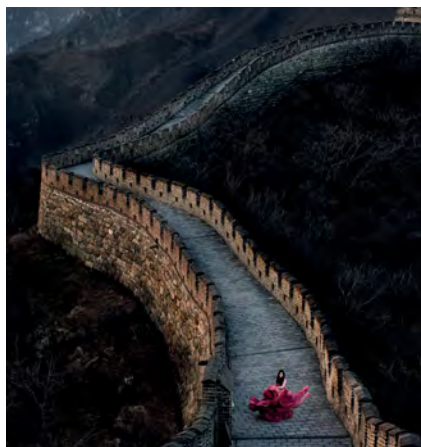
The logistics of capturing these images were not the easiest. In addition to a sun playing peek-a-boo with the clouds as it dipped towards the horizon, there was a constant stream of pedestrian traffic with few breaks in the flow.

“The idea of setting up stands and holding up traffic while you’re busy yourself calling out flash readings is totally out of the question,” says Sal.

Sal and his team solved this by having the assistant hold a B2 Head outfitted with an OCF Softbox



PHOTOS: SAL CINCOTTA



2x3' just out of picture range. Shooting in TTL Mode, Sal captured the full series of images using a Canon EOS-1DX equipped with an Air Remote TTL-C for fully automatic, wireless control. He used a Canon EF 50mm/f1.2L USM lens. The exposure was in most cases set to 1/125th-second at f/8.0. The ISO was set to 500.

"The TTL in combination with the 250Ws of power that the B2 puts out is unprecedented," says Sal. "It's made my life as a photographer so much easier."

#### THE GEAR

1 x B2 Off-Camera Flash  
1 x OCF Softbox 2' Octa  
1 x OCF Speedring  
1 x Air Remote TTL-C

Watch the video from the shoot at:  
[www.profoto.com/offcameraflash](http://www.profoto.com/offcameraflash)



#### SAL CINCOTTA

Salvatore Cincotta is known for his creative style which has made him featured in magazines all over the world. Recently, Sal and his companion Taylor won an unprecedented 17 awards at the largest international photography competition (WPPI) in Las Vegas, proving he is among the most elite and sought after photographers in the world.

See more of Sal's work at: [www.salcincotta.com](http://www.salcincotta.com)

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# EXPOSURE

WHAT'S ON IN TODAY'S PHOTO CULTURE

## [your view]

### FLYING WITH GEAR

I read David Tanaka's article on flying with your gear as I fly quite a bit, taking my camera with me when I can. I find it quite interesting that the main spec that is stressed is size, which is quite important, but very little is said about weight. The weight limitation for carry on is 10 kg (22 lbs.), and they check that more than size. I carry a camera, two lenses (24-70 and 70-200 mm), extra batteries, filters and memory cards, and I am overweight. Granted I do have a battery pack on my camera. I find it quite amusing when they talk about carrying camera gear AND a 15- or 17-inch laptop all in the same bag. I cannot put my iPad with my camera because of the weight, never mind a laptop. If you are fortunate enough to get weighed in at check-in time, which is happening more and more, with that in your roll on, you will be toast. Most roll-on

bags that I have looked at are close to 50% (or better) of your weight restriction, which is a problem. There are very few that weigh less than 10 lbs. I find it easier to travel with my backpack bag as they do not check the weight for some reason, and I do take advantage of it (at my peril of course) as my bag can weigh more than 30 lbs. loaded (three or four lenses, camera, etc.) when my laptop is in there. My point is, be careful as you do not want to be stressed out before you even leave on your trip. To find out at the airport that your bag will not be allowed is not good. Depending on what you have, it may not be that easy to fly with your gear. I would be very interested to learn how some others do it though. Just be aware of what size your bag is AND how much it weighs when loaded.

—Bob Reid via Facebook

## [what's on]

### HORST: PHOTOGRAPHER OF STYLE

The McCord Museum in Montreal is exhibiting *Horst: Photographer of Style*, the first major retrospective of Horst P. Horst's work, through August 23. A touring exhibition produced by London's Victoria and Albert Museum, the show presents more than 250 prints by the prominent fashion and portrait photographer, along with some haute couture dresses from the designers Chanel, Lanvin and Vionnet. [musee-mccord.qc.ca](http://musee-mccord.qc.ca)



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# EXPOSURE

[what's on]

## CLIC PHOTO SHOW AND SALE

The CLiC Photo Show and Sale is from July 25 to August 9 at Books & Company's 2<sup>nd</sup> floor gallery in Picton, Ontario. The show has a Student/Emerging Photographer Division and an Adult Division, with the categories of Visible World/Colour, Visible World/Monochrome and Altered Reality. [clicphotoshow.com](http://clicphotoshow.com)

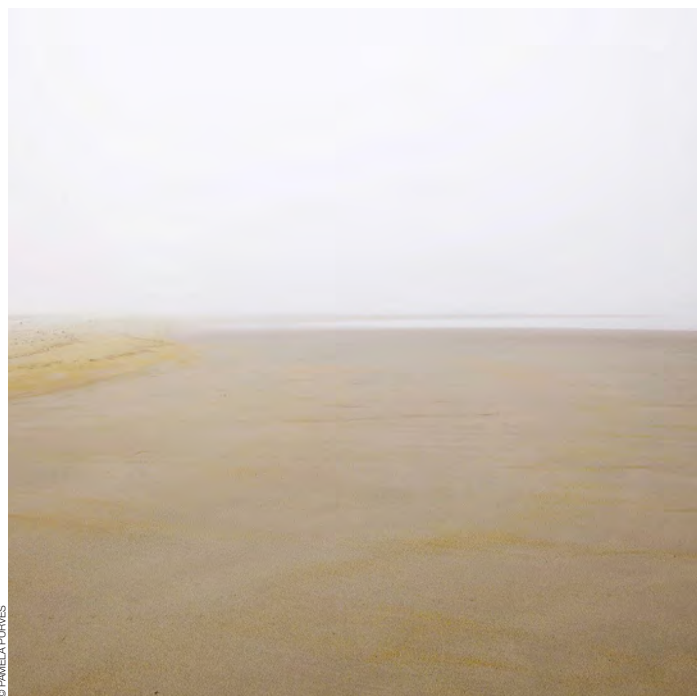


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## ABSTRACT LANDSCAPES AND EMERGING TALENT

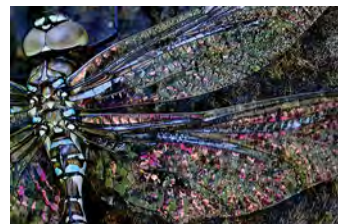
ViewPoint Gallery in Halifax is featuring a solo show by Pamela Purves from August 4 through 30. These abstract nature landscapes explore the beauty of ordinary things and the experience of the familiar becoming unfamiliar. From September 2 to 27, the group show *NewLight: Emerging Photographers*, is on view. This exhibition presents the winning images from ViewPoint's Emerging Photographers Competition. [viewpointgallery.ca](http://viewpointgallery.ca)



© PAMELA PURVES

## NATURE CANADA'S PHOTO CONTEST

Nature Canada's 76<sup>th</sup> Anniversary Photo Contest is open for entries through August 14. The categories are Canadian Landscape, People in Nature, Nature in Action, Fauna and Flora, Nature Nearby, and Favourite Memory in Nature. [naturecanada.ca](http://naturecanada.ca)



© SHAUNA HOVERTON

## ARTIST STUDIOS

Joseph Hartman's *Artist Studios* is on view at Stephen Bulger Gallery in Toronto from September 19 to October 17. This exhibition offers a preview of his project for Canada's Sesquicentennial in 2017. Hartman is visiting and photographing approximately 150 studios of Canadian artists, located in Canada and abroad, and the resulting body of work will be exhibited as a part of the Sesquicentennial celebration and published in a book by Black Dog Publishing. [bulgergallery.com](http://bulgergallery.com)



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# EXPOSURE

*[what's on]*

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## WORLDWIDE WOW PHOTO CONTEST RESULTS

The 8<sup>th</sup> annual Worldwide WOW Photo Contest, run by The Canadian Progress Club Elevate, recently announced the winners of this year's fundraiser photo contest. All proceeds go to support the Canadian Women's Foundation and help to elevate women and families in need. Congratulations to this year's photo contest winners: Victor Liu (1<sup>st</sup> and 3<sup>rd</sup> place Pro), Brendan Nogue (2<sup>nd</sup> place Pro), James Anderson (1<sup>st</sup> and 3<sup>rd</sup> place Amateur), Jonathan Huyer (2<sup>nd</sup> place Amateur). [wowphotocontest.ca](http://wowphotocontest.ca)



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## [what's on]

### THE HAPPY SHOW

The multimedia exhibition *Stefan Sagmeister: The Happy Show* is on view at the Museum of Vancouver through September 7. This eclectic and interactive show is the result of the artist's 10-year journey to try to understand happiness. With gumball machines that indicate visitors' happiness levels, a stationary bike that runs a neon sign, film, photographs and hands-on activities, visitors have the chance to explore the subject of happiness in many ways. [museumofvancouver.ca](http://museumofvancouver.ca)



© STEFAN SAGMEISTER



© ERIK KESSELS

© OWEN KYOD



© PAUL WONG

### THE POST-PHOTOGRAPHIC CONDITION

Le Mois de la Photo à Montréal is a photo festival being held in Montreal from September 10 to October 11. Catalan guest curator Joan Fontcuberta chose this year's theme, the Post-Photographic Condition. With more than 100 pieces by 29 artists from 11 countries, the festival presents work by Canadian and international artists, both emerging and established, in 15 different art venues. This biennial festival offers workshops, portfolio reviews, artist talks, a conference, the Dazibao Prize and video screenings. [moisdelaphoto.com](http://moisdelaphoto.com)

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# EXPOSURE

*[what's on]*



## **BOREAL BASH**

From August 14 through 16, the Boreal Collective is hosting its third Boreal Bash at the O'Born Gallery in Toronto. This free event open to the public is a chance for photographers, editors and curators from all disciplines and experience levels to come together and interact. There is a two-day intensive workshop on Friday and Saturday with talks by Boreal Collective photographers; Sunday is a portfolio-review event. A photo exhibition will run from August 14 through September 3. [borealcollective.com](http://borealcollective.com)

© BOREAL COLLECTIVE. CLOCKWISE FROM TOP LEFT: BRETT GUNDLOCK, IAN WILLMS, AARON VINCENT ELKAM AND LAURENCE BUTTCHROCH.





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<b>Grand Prize.....</b>	<b>\$16,712</b>
2016 Heart of the Arctic expedition, July 11-23, with Adventure Canada .....	\$16,000
Kite Optics Toucan 10 x 42 binoculars .....	\$537
Gift certificate for Photobooks by Pikto .....	\$100
One-year Awesome account with 500px .....	\$75

## Humanity

<b>1<sup>st</sup> Prize.....</b>	<b>\$3,244</b>
Sony α7 II with FE 28-70 mm f/3.5-5.6 OSS zoom .....	\$2,299
Sekonic L-478D LiteMeter .....	\$399
Blackrapid Sport Camera Strap .....	\$120
Gift certificate for Photobooks by Pikto .....	\$100
Henry's Learning Lab Productivity & Creativity 1-yr Sub. ....	\$99
B+W 55-mm XS-PRO Clear MRC 007 filter .....	\$82
One-year Awesome account with 500px .....	\$75
illumi 107-cm 5-In-One Reflector Kit .....	\$70

<b>2<sup>nd</sup> Prize.....</b>	<b>\$2,301</b>
Sigma 105mm f/2.8 EX DG OS HSM Macro Lens .....	\$700
Kite Optics Toucan 10 x 42 binoculars .....	\$537
LowePro Rover Pro 35L .....	\$309
MeFoto RoadTrip Travel Tripod Kit - Red .....	\$260
B+W 62-mm XS-PRO Clear MRC 007 filter .....	\$130
Blackrapid Sport Camera Strap .....	\$120
Gift Certificate for Photobooks by Pikto .....	\$100
One-year Awesome account with 500px .....	\$75
illumi 45" Umbrella - White with Black.....	\$70

<b>3<sup>rd</sup> Prize.....</b>	<b>\$1,883</b>
Sigma 105mm f/2.8 EX DG OS HSM Macro Lens .....	\$700
Datacolor Spyder5PRO.....	\$239
PocketWizard PlusX (2-Pack) .....	\$200
LowePro Flipside Sport 15L AW .....	\$170
B+W 62-mm XS-PRO Clear MRC 007 filter .....	\$130
Gift certificate for Photobooks by Pikto .....	\$100
Gary Fong Lightsphere Collapsible Speed Mount.....	\$100
Henry's Learning Lab Productivity & Creativity 1-yr Sub. ....	\$99
One-year Awesome account with 500px .....	\$75
illumi 107-cm 5-In-One Reflector Kit .....	\$70

<b>4<sup>th</sup> Prize.....</b>	<b>\$1,323</b>
Adobe Creative Cloud 1-year Subscription .....	\$599
MeFoto RoadTrip Travel Tripod Kit - Blue.....	\$260
LowePro Photo Hatchback 22L .....	\$120
Gift certificate for Photobooks by Pikto .....	\$100
Henry's Learning Lab Productivity & Creativity 1-yr Sub. ....	\$99
One-year Awesome account with 500px .....	\$75
Joby Pro Sling Strap.....	\$70

<b>5<sup>th</sup> Prize.....</b>	<b>\$1,014</b>
Manfrotto Befree Tripod.....	\$260
Tenba DNA T1 Graphite Messenger .....	\$180
Rogue FlashBender 2 XL Pro Lighting System .....	\$129
Manfrotto Advanced Tri-Backpack.....	\$120
Gift certificate for Photobooks by Pikto .....	\$100
Joby GorillaPod SLR-Zoom + Ballhead .....	\$80
One-year Awesome account with 500px .....	\$75
illumi 45" Umbrella - White with Black.....	\$70

<b>6<sup>th</sup> Prize.....</b>	<b>\$835</b>
Manfrotto Befree Tripod.....	\$260
Manfrotto Advanced Tri-Backpack.....	\$120
Gift certificate for Photobooks by Pikto .....	\$100
Gary Fong Lightsphere Collapsible Speed Mount.....	\$100
One-year Awesome account with 500px .....	\$75
Mantis 2.0M Travel Light Stand.....	\$70
LowePro TopLoader Zoom 55 AW II.....	\$60
Sandisk Extreme Plus 16GB SD Memory Card.....	\$50

<b>7<sup>th</sup> Prize.....</b>	<b>\$623</b>
Adobe Photoshop & Premiere Elements.....	\$149
Rogue FlashBender 2 XL Pro Lighting System .....	\$129
Gift certificate for Photobooks by Pikto .....	\$100
One-year Awesome account with 500px .....	\$75
Mantis 2.0M Travel Light Stand.....	\$70
Joby UltraFit Sling Strap .....	\$50
Sandisk Extreme Plus 16GB SD Memory Card.....	\$50

## Environment

<b>1<sup>st</sup> Prize.....</b>	<b>\$3,245</b>
Sony α7 II with FE 28-70 mm f/3.5-5.6 OSS zoom .....	\$2,299
LowePro DryZone 200 Backpack .....	\$400
Blackrapid Sport Camera Strap .....	\$120
Gift certificate for Photobooks by Pikto .....	\$100
Henry's Learning Lab Productivity & Creativity 1-yr Sub. ....	\$99
B+W 55-mm XS-PRO Clear MRC 007 filter .....	\$82
One-year Awesome account with 500px .....	\$75
illumi 107-cm 5-In-One Reflector Kit .....	\$70

<b>2<sup>nd</sup> Prize.....</b>	<b>\$2,291</b>
Sigma 105mm f/2.8 EX DG OS HSM Macro Lens .....	\$700
Kite Optics Toucan 10 x 42 binoculars .....	\$537
MeFoto RoadTrip Travel Tripod Kit - Red .....	\$260
LowePro DryZone Duffel 20L .....	\$150
Slirk Pro 340BH Tripod .....	\$149
B+W 62-mm XS-PRO Clear MRC 007 filter .....	\$130
Blackrapid Sport Camera Strap .....	\$120
Gift Certificate for Photobooks by Pikto .....	\$100
One-year Awesome account with 500px .....	\$75
illumi 45" Umbrella - White with Black.....	\$70

<b>3<sup>rd</sup> Prize.....</b>	<b>\$1,883</b>
Sigma 105mm f/2.8 EX DG OS HSM Macro Lens .....	\$700
Datacolor Spyder5PRO.....	\$239
PocketWizard PlusX (2-Pack) .....	\$200
LowePro Flipside Sport 15L AW .....	\$170
B+W 62-mm XS-PRO Clear MRC 007 filter .....	\$130
Gift certificate for Photobooks by Pikto .....	\$100
Gary Fong Lightsphere Collapsible Speed Mount.....	\$100
Henry's Learning Lab Productivity & Creativity 1-yr Sub. ....	\$99
One-year Awesome account with 500px .....	\$75
illumi 107-cm 5-In-One Reflector Kit .....	\$70

<b>4<sup>th</sup> Prize.....</b>	<b>\$1,323</b>
Adobe Creative Cloud 1-year Subscription .....	\$599
MeFoto RoadTrip Travel Tripod Kit - Blue.....	\$260
LowePro Photo Hatchback 22L .....	\$120
Gift certificate for Photobooks by Pikto .....	\$100
Henry's Learning Lab Productivity & Creativity 1-yr Sub. ....	\$99
One-year Awesome account with 500px .....	\$75
Joby Pro Sling Strap.....	\$70

<b>5<sup>th</sup> Prize.....</b>	<b>\$1,014</b>
Manfrotto Befree Tripod.....	\$260
Tenba DNA T1 Graphite Messenger .....	\$180
Rogue FlashBender 2 XL Pro Lighting System .....	\$129
Manfrotto Advanced Tri-Backpack.....	\$120
Gift certificate for Photobooks by Pikto .....	\$100
Joby GorillaPod SLR-Zoom + Ballhead .....	\$80
One-year Awesome account with 500px .....	\$75
illumi 45" Umbrella - White with Black.....	\$70

<b>6<sup>th</sup> Prize.....</b>	<b>\$835</b>
Manfrotto Befree Tripod.....	\$260
Manfrotto Advanced Tri-Backpack.....	\$120
Gift certificate for Photobooks by Pikto .....	\$100
Gary Fong Lightsphere Collapsible Speed Mount.....	\$100
One-year Awesome account with 500px .....	\$75
Mantis 2.0M Travel Light Stand.....	\$70
LowePro TopLoader Zoom 55 AW II.....	\$60
Sandisk Extreme Plus 16GB SD Memory Card.....	\$50

<b>7<sup>th</sup> Prize.....</b>	<b>\$623</b>
Adobe Photoshop & Premiere Elements.....	\$149
Rogue FlashBender 2 XL Pro Lighting System .....	\$129
Gift certificate for Photobooks by Pikto .....	\$100
One-year Awesome account with 500px .....	\$75
Mantis 2.0M Travel Light Stand.....	\$70
Joby UltraFit Sling Strap .....	\$50
Sandisk Extreme Plus 16GB SD Memory Card.....	\$50

## Interconnections

<b>1<sup>st</sup> Prize.....</b>	<b>\$3,245</b>
Sony α7 II with FE 28-70 mm f/3.5-5.6 OSS zoom .....	\$2,299
LowePro Pro Roller x200 AW Black .....	\$400
Blackrapid Sport Camera Strap .....	\$120
Gift certificate for Photobooks by Pikto .....	\$100
Henry's Learning Lab Productivity & Creativity 1-yr Sub. ....	\$99
B+W 55-mm XS-PRO Clear MRC 007 filter .....	\$82
One-year Awesome account with 500px .....	\$75
illumi 107-cm 5-In-One Reflector Kit .....	\$70

<b>2<sup>nd</sup> Prize.....</b>	<b>\$2,324</b>
Sigma 105mm f/2.8 EX DG OS HSM Macro Lens .....	\$700
Kite Optics Toucan 10 x 42 binoculars .....	\$537
MeFoto RoadTrip Travel Tripod Kit - Red .....	\$260
PocketWizard PlusX (2-Pack) .....	\$200
Hoya 77-mm Pro ND 100 filter .....	\$132
B+W 62-mm XS-PRO Clear MRC 007 filter .....	\$130
Blackrapid Sport Camera Strap .....	\$120
Gift Certificate for Photobooks by Pikto .....	\$100
One-year Awesome account with 500px .....	\$75
illumi 45" Umbrella - White with Black.....	\$70

<b>3<sup>rd</sup> Prize.....</b>	<b>\$1,885</b>
Sigma 105mm f/2.8 EX DG OS HSM Macro Lens .....	\$700
Datacolor Spyder5PRO.....	\$239
LowePro Flipside Sport 15L AW .....	\$170
Hoya 77-mm Pro ND 100 filter .....	\$132
B+W 62-mm XS-PRO Clear MRC 007 filter .....	\$130
Gift certificate for Photobooks by Pikto .....	\$100
Gary Fong Lightsphere Collapsible Speed Mount.....	\$100
Henry's Learning Lab Productivity & Creativity 1-yr Sub. ....	\$99
One-year Awesome account with 500px .....	\$75
Joby Pro Sling Strap.....	\$70
illumi 107-cm 5-In-One Reflector Kit .....	\$70

<b>4<sup>th</sup> Prize.....</b>	<b>\$1,323</b>
Adobe Creative Cloud 1-year Subscription .....	\$599
MeFoto RoadTrip Travel Tripod Kit - Blue.....	\$260
LowePro Photo Hatchback 22L .....	\$120
Gift certificate for Photobooks by Pikto .....	\$100
Henry's Learning Lab Productivity & Creativity 1-yr Sub. ....	\$99
One-year Awesome account with 500px .....	\$75
Joby Pro Sling Strap.....	\$70

<b>5<sup>th</sup> Prize.....</b>	<b>\$1,014</b>
Manfrotto Befree Tripod.....	\$260
Tenba DNA T1 Graphite Messenger .....	\$180
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<b>6<sup>th</sup> Prize.....</b>	<b>\$835</b>
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<b>7<sup>th</sup> Prize.....</b>	<b>\$623</b>
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Mantis 2.0M Travel Light Stand.....	\$70
Joby UltraFit Sling Strap .....	\$50
Sandisk Extreme Plus 16GB SD Memory Card.....	\$50



**SONY SIGMA**



## [book reviews]

by Jenny Montgomery

### MIKE GRANDMAISON'S ONTARIO

photographs by Mike Grandmaison  
text by Gerard M. Courtin  
Turnstone Press, \$49,  
238 pages, hard cover

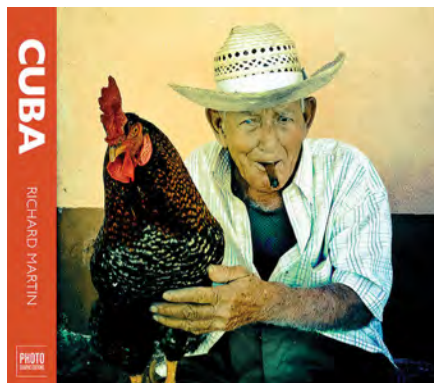
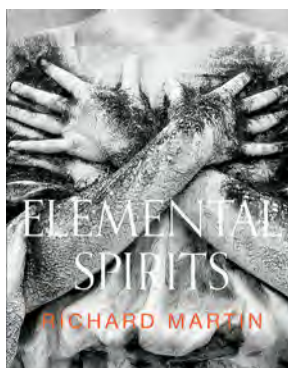
In *Mike Grandmaison's Ontario*, the Canadian photographer has turned his lens toward his native home province. Divided into four sections (the Northwest, the Northeast, Central and the South), this attractive photo book meditates on the beauty of Ontario's natural landscapes. And for those who enjoy knowing the stories behind photos, Grandmaison shares them at the end of the book.



### CUBA, OAXACA AND ELEMENTAL SPIRITS

by Richard Martin  
Print \$65, digital \$6 (Cuba, Oaxaca);  
PDF \$8 (Elemental Spirits)

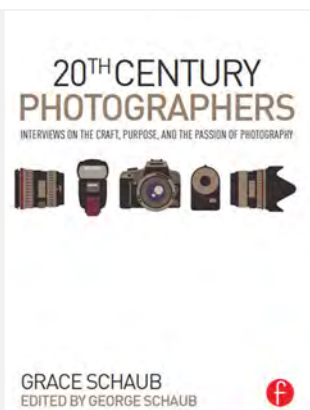
Richard Martin has had three new photo books come out: *Elemental Spirits*, *Cuba* and *Oaxaca*. In *Elemental Spirits*, Martin's images of angels are paired with quotes from writers, poets, theologians, philosophers, scientists and others to create an uplifting, contemplative look at these beings of light. *Oaxaca* and *Cuba* are colourful explorations of these two places using iPhoneography to capture these locales' texture, vibrancy, contrast, intriguing details and people.



### 20<sup>TH</sup> CENTURY PHOTOGRAPHERS

by Grace Schaub  
edited by George Schaub  
Focal Press, Print \$44, Kindle \$20,  
292 pages, hard cover

*20<sup>th</sup> Century Photographers: Interviews on the Craft, Purpose, and the Passion of Photography* is a text-only book including 33 interviews and essays with photographers and other industry professionals. Some names you will probably recognize; some might be new to you. Filled with wisdom and reflections, you can read the short chapters in any order, even just one or two at a time when you have a few minutes to spare!



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**THE IMAGE EXPOSED**

IAN

Rose. Romeo. Montague. Capulet. Though Shakespeare's Juliet may not agree, wildlife photographer, writer and conservationist Ian McAllister is convinced that names—and the stories and images that go with them—have far-reaching significance.

McALLISTER

**HARNESSING THE POWER OF STORIES AND IMAGES**

BY JENNY MONTGOMERY





© IAN MCALLISTER

## A NAMELESS PLACE

Twenty-five years ago, Ian McAllister took a research trip to British Columbia's northern coastline to evaluate the state of the river valleys. Little did he know, this region would become his home and the focus of his work. Recently we had the opportunity to talk with him about his photography projects with Pacific Wild ([pacificwild.org](http://pacificwild.org)), the conservation organization he co-founded with his wife, Karen McAllister.

"When I first came to this coast it was known as the 'mid-coast timber supply area,'" Ian McAllister explained. "I renamed it the Great Bear Rainforest, and it was perhaps one of the more important turns of events for this coast because it was easy to liquidate a nameless place that provided raw fibre for pulp mills, but to log a place that was becoming synonymous with wildlife in a fabled rainforest such as the Great Bear Rainforest proved to be a more difficult sell for industry and government."

But he didn't just give the rainforest a name; he has also given it a face. McAllister's stunning wildlife images have shown the world the beauty and necessity of this remote place accessible only by air and water. "It seems like environmental work is always prefaced as a race against time and that was certainly the case here; we had only a few years to elevate the profile of this rainforest and design a science-based conservation plan to protect it while building enough political and public support to carry it through to implementation. Conservation photography and film work have been a critical part of this work. It was also an exciting time in the history of environmental campaign efforts in Canada. We had everything to lose here as the government-supported logging industry was focused on clear-cutting the remaining old-growth temperate rainforests—and this coast represented most of what is left on the planet of this rare forest type."

McAllister understands that images can be more powerful than statistics and data: "Science is a critical part of our decision-making process, but government and industry



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are comfortable denying or confusing the findings of science. Perhaps an image remains more undeniable and timeless.” He added, “Compelling imagery is an essential component to any successful wilderness campaign, and I can only hope that the images I produce help push the collective conversation to greater protection for our coast.”

## A TECHNOLOGICAL APPROACH

“We are operating one of the largest hydrophone networks on the coast that works to establish acoustic thresholds in marine planning for acoustically sensitive species such as whales and dolphins. We are fighting the trophy hunt of large carnivores and unsustainable fishing practices such as the industrial herring kill fishery. Marine conservation and wildlife habitat protection remain our focus.”

“Pacific Wild,” McAllister continued, “has been at the forefront of developing technology to further wildlife research on this coast. In addition to our remote hydrophone stations, we are also equipping them with remote-controlled HD camera systems. This non-invasive approach to wildlife research has caught the attention of researchers around the world, and we are especially proud to have been able to build and maintain this kind of technology in one of the more inhospitable stretches of coastline when it comes to challenging weather and logistics. But the benefits have been enormous. On a typical day we can be listening to humpback whale song and watching a pack of wolves fishing for salmon completely live, right from our research station.”

## THE SUBJECTS

“I feel that I have spent most of my years observing and documenting large carnivores like bears and wolves, and now I am trying to bring images of the beauty of the underwater world, and increasingly the offshore pelagic world,” explained McAllister.

“Many of the species that we are studying and that I have been fortunate to photograph and film over the years are long-lived species, so it is impossible not to form a bond.





© IAN MCALLISTER

I have watched individual bears from the day they were tiny cubs to becoming old matriarchs of the rainforest weighing in at around a thousand pounds. I have been observing individual packs of wolves long enough now that I can look back at many generations of leaders that have carried the extended families forward. I love the idea that I can spend time with a young wolf now, and yet I may have known its great-great-great-grandmother. Wolf packs continue to use the same territories and carry out a very predictable lifestyle and pattern, and without developing a relationship with these animals, it would be near impossible to capture their lives through film or photography.”

## SPLIT IMAGERY

McAllister revealed that he loves split imagery; an image of wolves feeding on herring eggs is one of his favourites (see p. 22-23). He said, “I really like this split wolf image because it tells the story of a species that brings the ocean and rainforest together. I had thought about this image for a few years because the same pack of wolves would arrive like clockwork on the herring spawn each year. I finally got into a situation where I could dive down and ascend close to the wolves as they followed the dropping tide and the exposed herring eggs. At first I thought I would have maybe one opportunity for an image before they were spooked into the forest, but I think they thought I was a seal and came running over to me. After I defended my snorkel from getting chewed and they realized I was not a seal, I did manage a few images. Strobes below to lighten up the seaweed and natural exposure above made this image work.”

## HIS GEAR AND TEAM

When asked what equipment he uses, McAllister responded, “The combination of marine transport, underwater gear, drones, topside equipment and so much more makes for a full kit to be travelling with.”

He uses a Nikon D4S and lenses ranging from 14 mm to 600 mm. He added, “Underwater I love the Sigma 15-mm fisheye. Most of my wildlife images tend to be





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wide and close, so I use the 14-24 mm and 24-70 mm a lot.” He has Subal housing with Sea&Sea YS-D1’s strobes. “Keldan lights are a major help in lighting up the underwater world. Sometimes I use five at once, and it is so bright that the tops of trees are lit up when I am fifty feet under on a night dive—hope I’m not starting an early plankton bloom with them.”

McAllister loves “the Nikon D4S for video but [has] been using the Panasonic GH4 for underwater as well. For its size the Panasonic is an amazing unit.” As far as other accessories go, he said, “I use TrailMaster [infrared trail monitors] and PocketWizard remote units and will often leave a camera shooting at intervals underwater and swim away from it. Makes for a lot of editing afterward, but it can achieve surprising results with wary marine life.” He added, “I have been using a series of Phantom drones and for the cost, it has been a useful tool for our wildlife research, film work and photography. Just wish I had a six-pack of them because they don’t like the ocean.”

But this photographer is not a one-man-show; his team helps him accomplish the monumental tasks that Pacific Wild is trying to accomplish. “I love the fact that the photojournalists I work with at Pacific Wild have specific skill sets, and we often work together in one area covering different perspectives. It is like a SWAT-team approach, and when light is precious and the opportunities for image-making short-lived, this team approach is proving highly effective. We can cover a situation like the herring spawn that may only last a few hours in the water, topsides and in the air. Sometimes we cover so many angles and perspectives in one day that it would seem like a season of work.”

MCALLISTER UNDERSTANDS THAT IMAGES CAN BE MORE POWERFUL THAN STATISTICS AND DATA: “SCIENCE IS A CRITICAL PART OF OUR DECISION-MAKING PROCESS, BUT GOVERNMENT AND INDUSTRY ARE COMFORTABLE DENYING OR CONFUSING THE FINDINGS OF SCIENCE. PERHAPS AN IMAGE REMAINS MORE UNDENIABLE AND TIMELESS.”





© IAN MCALLISTER

## THE POWER OF IMAGES

Not so long ago, the Great Bear Rainforest was “largely unknown to the outside world and had a very uncertain future,” McAllister said. “Yet, through dedicated imagery and storytelling from many people, this coast is now recognized internationally as a globally significant wildlife-rich rainforest, home to indigenous people with over ten thousand years of history.”

The Great Bear Rainforest is no longer nameless or faceless, and this conservation photographer's efforts have played a large role in that. He has seen how images have the power to provoke change, in both individuals and on a large scale with corporate and governmental policies and practices. McAllister stressed, “It doesn't matter who took the picture; if it tells a story, it becomes part of the conversation, part of the journey towards conserving this planet. We are motivated and inspired by visual storytelling, and I am proud to be part of that.” ■

“I FEEL THAT I HAVE SPENT MOST OF MY YEARS OBSERVING AND DOCUMENTING LARGE CARNIVORES LIKE BEARS AND WOLVES, AND NOW I AM TRYING TO BRING IMAGES OF THE BEAUTY OF THE UNDERWATER WORLD, AND INCREASINGLY THE OFF-SHORE PELAGIC WORLD,”

## MCALLISTER ON GREAT BEAR WILD

“My earlier books focused more on the world of this rainforest through the eyes of large carnivores such as bears and wolves. My latest book, *Great Bear Wild*, explores the rainforest through more of a sub-surface lens. It is the ocean that provides a non-stop conveyor of life that feeds and nourishes the terrestrial world, and yet these two seemingly different ecosystems are so united that there is no line of separation. It is this interface of ocean and rainforest that this book focuses on, and it is here that cultures collide in the war to protect this place. Oil tankers, pipelines, deforestation, unsustainable fishing practices are just a few of the threats that are gearing up to dismantle this ancient ecological powerhouse.”





500

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Photo #55580826 by Morris Fayman



## WITHOUT THE FRAME

## WILD &amp; INTIMATE

BY DAVID DUCHEMIN

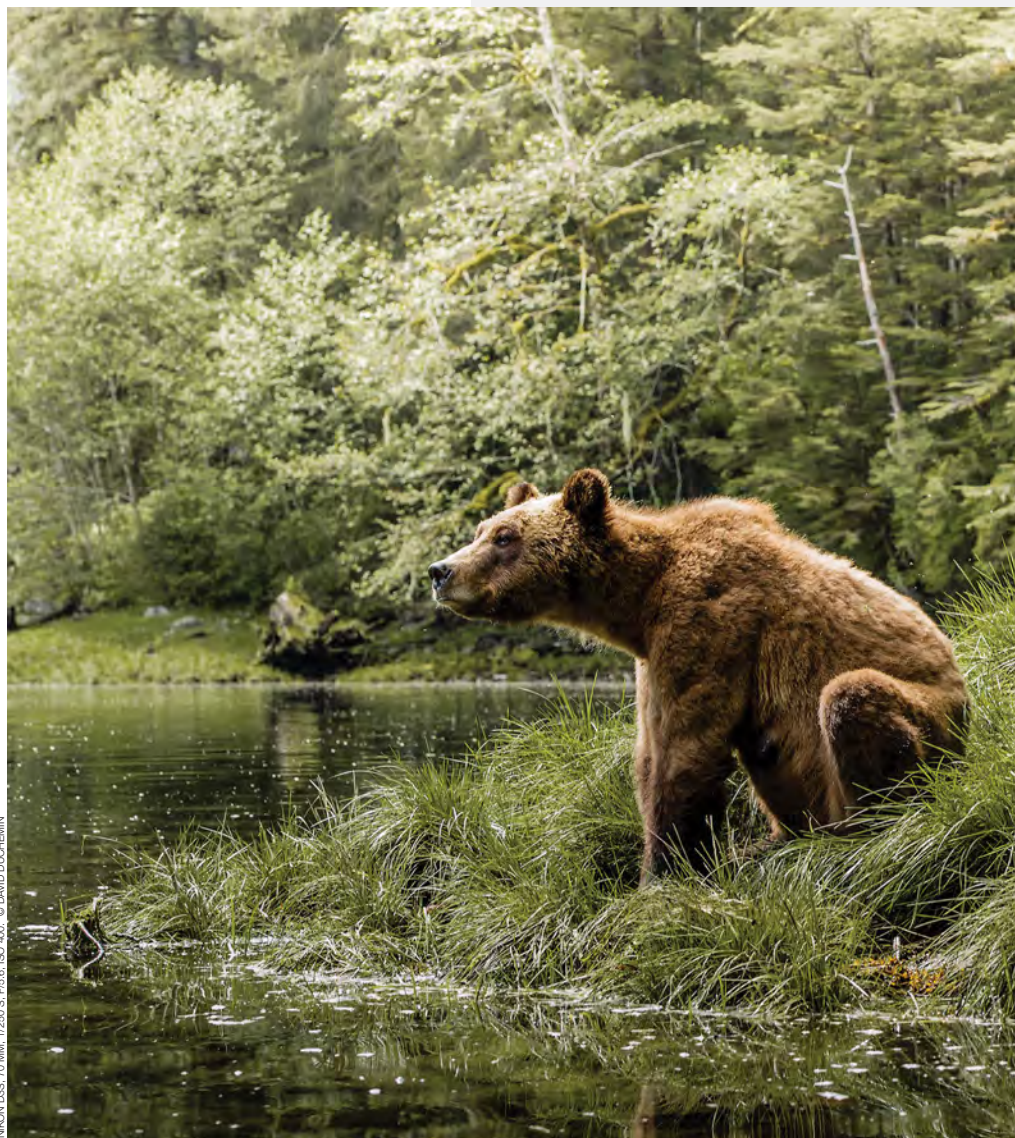
The week I spent among the grizzly bears of British Columbia's Khutzeymateen Inlet, 45 minutes north of Prince Rupert by bush plane, was one of the most significant of my life. As a photographer I came home with images of which I am proud, but as a human being I came home with a connection to the wild I haven't felt since I was a kid in Ontario's Algonquin Park.

I believe to my core that it is that connection that was responsible for the images I created during the week—that our vision of a place, and the way we express it, is more fundamental to creating photographs that will move others and ourselves than f/stops and shutter speeds. The choices of lens and exposure settings matter, of course, but what we feel and experience is the heartbeat of an image, and that determines those other creative choices.

What I felt most of all in the Khutzeymateen, as I spent my days in an inflatable zodiac exploring the various channels of the estuary among harbour seals, bald eagles and croaking ravens, was not only wildness, but intimacy. As if I belonged, as if I was a part of creation, not separate from it. It was that feeling that I wanted somehow to express. As David Alan Harvey so beautifully admonishes, I wanted to shoot not what it looked like, but what it felt like. To do that meant, for the most part, putting down my big lenses. As much as I love my 600-mm lens, its severely narrow angle of view is so isolating I felt like it removed the bears from their context. But worse than that, it kept me at a distance, which is antithetical to the intimacy I wanted to both experience and express.

Growing up in Canada and exploring Algonquin Park by canoe as a kid, I learned about bears early. I learned to respect them, not to fear them. To this

AS DAVID ALAN HARVEY SO BEAUTIFULLY ADMONISHES, I WANTED TO SHOOT NOT WHAT IT LOOKED LIKE, BUT WHAT IT FELT LIKE.



NIKON D850, 70 MM, 1/250 S, F/5.6, ISO 400, © DAVID DUCHEMIN



day, I'm still more wary of humans than I am of bears. But you can't help but be timid around animals of such power, and being intimate with them, in any sense of the word, is not a first reaction. It's something—forgive me for being corny—that the bears have to initiate. And with me they did that by showing trust and curiosity, by allowing us close, and in one case, shortly after I made this photograph, by curling up to sleep while her year-old cubs played on the banks only 30 feet

away from us, effectively delegating the task of babysitting to us. My best images were made not with my 600 mm but with lenses ranging from 24 to 70 mm.

I had a significant conversation with my guide, Tom Ellison, a man that was part of the movement to save the Khutzeymateen. A photographer himself, he asked me how I thought the camera could capture or express some of the intimacy we shared with the bears. So used to seeing

his clients hide behind the largest lens they could find, he wondered if there wasn't another way. There was, I told him. But it's not what photographers want to hear. Photographers want to fly in on a floatplane, use big lenses for a couple of days, get the shot, and fly home. Too often they don't want to, don't have time for, or can't afford to spend a whole week or more. But it's putting in that time that gets you closer to intimacy, which, in turn, allows you to use shorter lenses.

But even with the shorter lenses, there's another thing that takes would-be photographers of the wild some time to learn—a beautiful bear does not necessarily make a beautiful photograph. You can write a very poor poem about the greatest love in the world as easily as you can make a very poor photograph of the most beautiful subject. It's language that matters: it's not only what we say, but also how we say it. Light. Composition. Energy. Balance. Control of the elements in the frame. If we want to get past merely illustrative photographs ("here is a bear"), which is what so much wildlife photography gets reduced to, and on to expressive photographs ("here is how I see bears, how I feel about bears"), then it's not a question of how beautiful the bear is, but how intentional and creative we are with the tools of our craft.

I'm relatively new to photographing wildlife, but I don't think of that newness as a liability. I'm new to underwater photography too, but the tools are easy enough to learn. It's all the same stuff: the camera, lens, frame, light, line and moment. What's not easy to learn is the patience and the willingness to express thought and feeling, while also remaining in the moment and not abdicating our creative decisions—those are lessons I think we relearn each time we try to capture what, even on our very best days, is so far beyond the ability of our photographs to fully express. ■





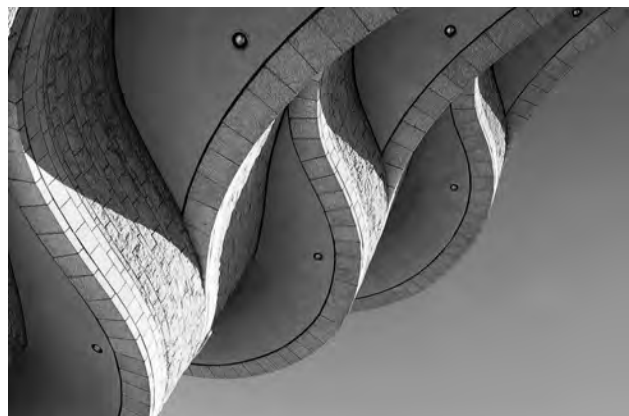
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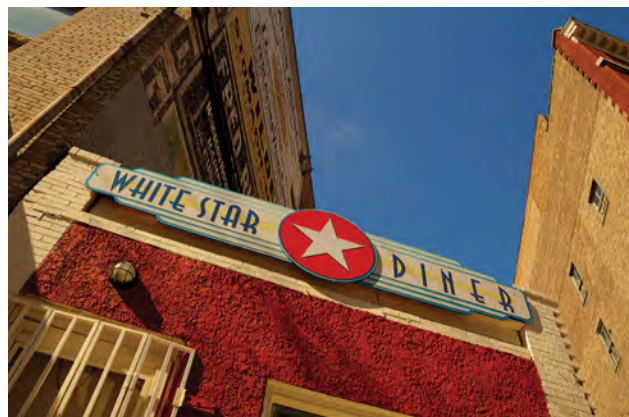
Winner: *Anderton Court Spire Triptych*, Andrew R. Mott, Calgary, Alta.



*Rue D'Youville*, Brian Hunt, Sault Ste. Marie, Ont.

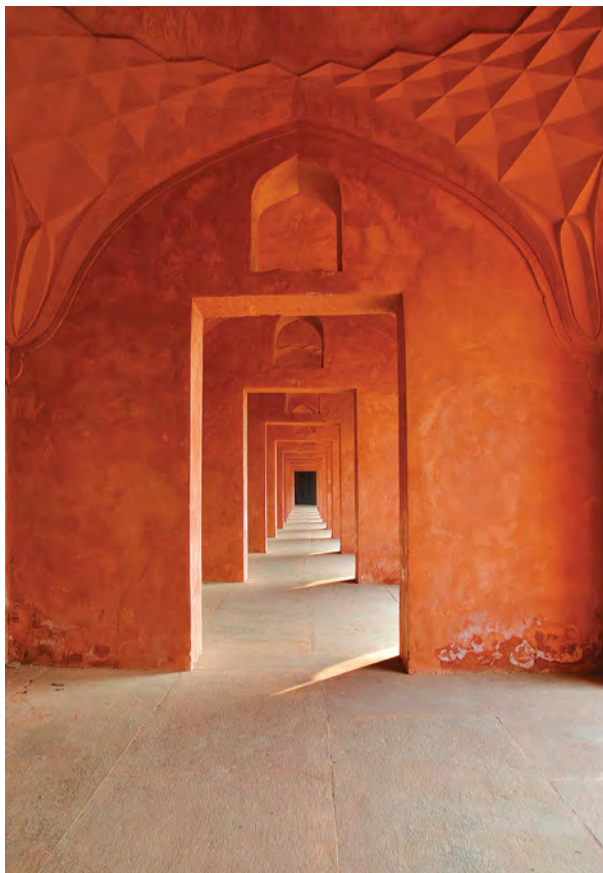


*Building Curves in B/W*, Fiona Mak, Ottawa, Ont.



*Sandwiched*, Wilmar Chopyk, Winnipeg, Man.

## ARCHITECTURE DETAILS



*Threshold*, Tanya Couch, Peterborough, Ont.



*Angles and Shadows*, Hong Kong Cultural Centre,  
Michael G. Winters, Vancouver, B.C.



*Harp*, Ronan Considine, Delta, B.C.

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Patterns  
Kids  
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### DEADLINE

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March 15, 2016

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June/July 2016



# TIPA'S 25 YEARS

## KEEPING UP WITH INNOVATIONS IN PHOTOGRAPHY

A Technical Imaging Press Association (TIPA) member since 2009, *Photo Life* is proud to be the only Canadian member of TIPA. This year marks the 25<sup>th</sup> anniversary of TIPA, so we'd like to take the opportunity to look back at its 25-year contribution to the photographic industry.

Since TIPA's foundation in 1991, photography has experienced a complete revolution, technically, aesthetically and culturally. Because photography is a technical and industrial art, the TIPA awards, which reward the best photographic tools each year, also reflect the incredible upheaval of the change from the analogue image to the digital image.

In 1991, at its first general assembly, the association gave only five awards; today there are 40 awards. The winning brands that inaugural year were Sanyo, Kodak, Fujifilm, Kyocera-Contax and Agfa. Of these brands, only Fujifilm remains a leading player in photography. Few industries have been so disrupted in 25 years, and the history of the TIPA Awards shows us some important trends.

The first is that photography has become a full and complex universe where the image exists in many different forms.

With analogue, it was enough to have 10 or 20 categories to cover the entire market. Digital photography, however, comes with so many media and tools that TIPA has found it necessary to establish 40 categories.

Even if some brands have not really made the transition to digital, the great "historical" leaders in cameras did, in the end, maintain their leadership—Canon and Nikon still dominate the market for SLRs. Though the world has changed, long-standing brands such as Canon, Nikon, Leica, Fujifilm, Pentax, Olympus, Samsung and Sigma are still at the forefront.

The photographic sector has been revitalized by the arrival of large prestigious electronic brands that have chosen to enter this market, like Sony and Panasonic. There are also many brands of accessories and peripherals that joined the field of photography when sensors

replaced film. Their presence as winners of TIPA awards over several years shows the quality of their products.

The yearly TIPA awards also provide us with information on technological advances. No important innovation has been forgotten by the awards, and it has often been in the categories of accessories and peripherals that the greatest surprises have appeared. This is why TIPA has always wanted to address the entire photographic realm by opening the awards to software, printers, monitors, storage media, inkjet papers, scanners, etc.—areas that may be less spectacular than DSLRs but that are equally important for those who practice photography.

Of course, it is also essential to mention the importance of lenses in the TIPA awards. They have become a key economic sector, as consumers continue to invest in having the best possible zoom, which is good news for photography specialists, as the role of the lens is central to the art of photography. The lens category appeared in 1994 in the fourth edition of the TIPA awards. Year after year, to fully cover the market and to be able to compare truly



The Nikon F90 (1993 winner) and the Nikon D5500 (2015 winner) have little in common besides belonging to a brand that continues to bring together the family of Nikonists over and above the technology.



SINCE TIPA'S FOUNDATION IN 1991, PHOTOGRAPHY HAS EXPERIENCED A COMPLETE REVOLUTION, TECHNICALLY, AESTHETICALLY AND CULTURALLY.



like products, TIPA's technical committee has increased the number of categories devoted to lenses. Moreover, with the variety of sensor sizes, lens ranges have changed and multiplied, and TIPA immediately re-evaluated its categories and created different product families.

The TIPA awards bring “pro” and “amateur” worlds under the same umbrella, thus allowing all enthusiast photographers—whether professional or amateur—to position themselves where they are most comfortable. Though this distinction is sometimes difficult to establish, it remains relevant to reward products that are aimed at different target markets. The association includes both general public magazines and magazines for imaging professionals. That is why, in 1994, a pro award appeared to reward the digital back from the American company Dicomed, a decision that also shows TIPA's interest in the digital world from the beginning, although back then the technology was still fairly marginal.

Rereading the lists of awards from the 2000s is very interesting in this respect. In 2000, five prizes out of 15 (33%) were related to digital imaging. In 2001, nine awards were given to digital products. Then the phenomenon gently accelerated during the great transition years of 2000 to 2006. In 2004, 20 awards were awarded to digital products, and, in 2005, the Nikon F6 was the last of the great film SLR cameras to receive an award. Only the category Best Film resisted until 2009, when the award went to the Kodak colour-negative film EKTAR 100. From then on, the TIPA Awards were 100% digital.

The annual awards ceremony, either at Photokina in Cologne, Germany (held every two years), or in Tokyo, where most photographic brands are based, is always an event to anticipate. Of course, as an active and committed association, the activity of TIPA cannot be summed up by only the lists of prizes awarded, even though the awards are indeed an important part of the work of the association. By grouping about thirty magazines, initially in Europe and now on five continents—including North America with *Photo Life* as its Canadian representative—the association has become a major player in the photographic industry. Numerous visits to factories and meetings with leaders of major companies demonstrate that TIPA is a recognised and respected interlocutor. TIPA aims to make

the most of this role by contributing to the photographic industry as it adjusts to new innovations.

Thus, the association has tackled the modernization of some photographic concepts carried forward from the age of film—ideas which are difficult for new photographers, known as “digital natives,” to understand. Similarly, when a new category of device was created—compact cameras with interchangeable lenses—the association proposed the name “compact-system cameras” (CSCs), which has now been adopted by many brands. This work is possible because the association is based on a network of recognized and popular magazines, each one reflecting its readers and a national vision of photography. This mix of experiences, cultures and perspectives creates the richness of this global organisation.

Just like you have to find a balance between aperture and exposure time to correctly expose a photograph, TIPA must now also find a balance between being aware of new practices and building upon the existent photographic culture, both technical and aesthetic, based on these 25 years' of experience. The photograph predates the smartphone and selfie, and it is by drawing on its history that we find the means to understand the present and look to the future, beyond fleeting trends. ■



There are radical technical changes between the Canon EOS 100 (1992 winner) and the Canon EOS 7D Mark II (2015 winner), but both EOS cameras maintain kinship ties and a compatible lens mount.



# PUFFINS APLENTY

## PAPERWORK, PROCEDURE AND PORTRAITS

BY SCOTT Linstead

Irresistibly cute, Atlantic puffins make great photographic subjects. Let's have a look at the process for photographing this protected species in Canada.

In 2008 I had one year as a pro under my belt when I decided to plan a trip to the East Coast to photograph Atlantic puffins. I wanted to point my shadow at the bird and have nothing but the warmest, lowest light at my back. With a recently acquired super-telephoto lens, I thought there was nothing avian that I could not render beautiful with the creamy backgrounds provided by the 500-mm f/4. I was about to find out that photographing puffins in Canada is challenging, but not for the typical reasons that birds are difficult to photograph.

### PAPERWORK

As a species, puffins are not terribly difficult to approach. Perhaps their vulnerability is part of the reason why access to the largest coastal breeding-ground sanctuaries is controlled by the Government of Newfoundland and Labrador Department of Environment and Conservation. A photographer who wishes

to have access to the Witless Bay Ecological Reserve must first fill out an application. Purely commercial photographic endeavours are being increasingly rejected because of erosion; human foot traffic on these steeply inclined islands causes the fragile burrows to collapse. If a photographer manages to get approved for access, he/she must bankroll a biologist guide (around \$300 per excursion) and charter a boat from one of the providers approved for landing on the islands. Boat trips into the Atlantic are at the mercy of the weather, so an excursion can be cancelled at the discretion of the boat operator.

### PROCEDURE

The light that makes for great photos also tends to correspond to the good weather that allows for boat trips. Make it to the island with your biologist, and you're almost guaranteed excellent photo opportunities. The biologist will help you bal-

ance photographically useful positions against concerns of burrow collapse. As you get into position, the puffins will immediately fly away. If you stay low to the ground, within 10 minutes or so, they will cautiously begin to reappear. Other puffins will see their comrades on the ground next to you and not think twice about the security of landing there too. Eventually, your presence will be generally ignored, until, of course, you stand up. This will restart the cycle and may cause stress for the puffins, so it is critical to plan out your strategic position ahead of time.

### PIXELS

Digital SLRs now have great dynamic range, which makes managing the super-high contrast of these black-and-white birds relatively easy. When the light was at my back, I tried to overexpose slightly to cause the whites of the bird to just begin to clip. The camera setting that causes overexposed areas to flash on the LCD (informally called "blinkies") is helpful in dialling in the exposure. I prefer to find the right exposure values and then lock them in in manual mode, so I don't have to worry about exposure again until the lighting changes.

WITH A RECENTLY ACQUIRED SUPER-TELEPHOTO LENS, I THOUGHT THERE WAS NOTHING AVIAN THAT I COULD NOT RENDER BEAUTIFUL WITH THE CREAMY BACKGROUNDS PROVIDED BY THE 500-MM F/4. I WAS ABOUT TO FIND OUT THAT PHOTOGRAPHING PUFFINS IN CANADA IS CHALLENGING, BUT NOT FOR THE TYPICAL REASONS THAT BIRDS ARE DIFFICULT TO PHOTOGRAPH.

**This classic portrait conforms to a checklist of requirements: perfect light, a bird in profile, and an ocean habitat delineated by a distant cliff with water below.**  
Nikon D300 with Nikkor 500-mm f/4 AF-S II lens; 1/500 s, f/5.6, ISO 200.





© SCOTT UNSTEAD





© SCOTT UNSTEAD



Early in the season, you will likely see puffins carrying nesting material in their beak. Later, once the chicks are born, a puffin's beak is often crammed with multiple fish on each return trip to the burrow.

Nikon D300 with Nikkor 500-mm f/4 AF-S II lens; 1/160 s, f/5.6, ISO 400.

In the cases where sidelighting rakes across the birds, their extreme contrast can be further exaggerated and become problematic for the photographer. In such cases, I try to photograph the puffins that are in profile and facing away from the sun so that the harsh light shines on the black side of the bird rather than having the white side's exposure blown out. In other words, I only photograph the birds facing in one direction and not the other.

Flight photography of puffins is rather difficult. They are awkward birds, and their short wings make for erratic, high-speed flight. As with any bird-in-flight photography, the easiest background to allow your autofocus system to work against is the open sky, but this doesn't make for the best photos. Instead, you can shoot downward toward the island's

AS YOU GET INTO POSITION, THE PUFFINS WILL IMMEDIATELY FLY AWAY. IF YOU STAY LOW TO THE GROUND, WITHIN 10 MINUTES OR SO, THEY WILL CAUTIOUSLY BEGIN TO REAPPEAR. OTHER PUFFINS WILL SEE THEIR COMRADES ON THE GROUND NEXT TO YOU AND NOT THINK TWICE ABOUT THE SECURITY OF LANDING THERE TOO.



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shadow on the water to photograph the birds as they are flying back and forth from the surface of the ocean to the steep sides of the island where the burrows are. The difficulty with this approach is that the dark parts of the bird tend to obscure it against a dark background. The autofocus system is looking for contrast to lock onto, and white caps on the dark sea confuse the system, sending it focusing way off in the sea.

## POSSIBILITIES

Although the government of Newfoundland and Labrador controls access to the designated puffin reserves, the puffins are clearly not aware of this and tend to nest on whatever coastal

areas they deem suitable. This is advantageous to the serious amateur photographer who does not want to roll the dice on a Witless Bay trip. Elliston, on the Bonavista Peninsula, comes to mind as a reasonable alternative. The main attraction is an island several hundred feet away from a cliffside viewing point on the peninsula—not an ideal distance for photography. But the puffins often stop over on the mainland side, providing decent photo opportunities to the persistent photographer.

It is not impossible to find nesting burrows on the mainland in a number of coastal areas, where no authorities are present to watch over the photographer.

However, the responsible professional or serious amateur must be attentive to the sensitive nature of nesting sites in general and the fragile burrows of the puffin in particular. Tread lightly and treat this goofy little bird—Canada's answer to the penguin—with respect, and it will prove to be a much more accommodating subject than many other bird species. ■

**Duck-like wing flapping is a frequent behaviour that can enhance an otherwise static photo. It can be challenging to photograph the ocean so that viewers don't assume they are looking at a sky with puffy clouds.**

Nikon D300 with Nikkor 500-mm f/4 AF-S II lens and Nikon TC-14e 1.4x teleconverter; 1/320 s, f/8, ISO 400.







ADVENTURE  
CANADA

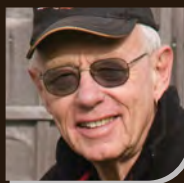
Model—Colleen Novoligak, Photo © Michelle Valberg

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## GETTING CLOSER

5 THINGS TO HELP  
MAKE ANIMALS COMFORTABLE

BY NICK TREHEARNE

When it comes to photographing wildlife, there is nothing more important than making the animals comfortable in your presence—both for their sake and yours. If you're not careful, you can create undue stress for them or even cause a dangerous altercation, in the case of predators. By taking a few simple precautions, you will likely be able to have a great photo shoot with the animals behaving completely naturally around you.

## 1 KEEP A SAFE DISTANCE

When trying to keep an animal relaxed, it is important to maintain a safe distance from the animal. In many of the parks throughout Canada, there are limits on how close you are allowed to get in order to protect the animals. For bears it's 100 m, and for other large species, it's 30 m. For coyote, fox and wolf dens, it's 200 m. (Double-check the limits for the specific park you will be going to.)

These rules are set in place not only to protect the animals, but also the general public. While photographing outside parks, I have had several experiences where I have been able to keep an animal comfortable and myself safe by photographing within these limitations put in place by the parks. It's best to judge every situation on an individual basis to determine how you'll impact the animal.

With enough time in an animal's presence, they occasionally become comfortable enough to fall asleep within a few metres of you.

400 mm, 1/200 s, f/4,  
ISO 1000.







2

## DON'T LOOK FOR THE FINISH LINE

One of the biggest mistakes people make while photographing wildlife is rushing up to animals in order to get the shot before they disappear or the perfect moment is gone. Not only will this put the animals on edge, it will often cause them to leave the area entirely.

Even with the largest telephoto lenses on the market, you will occasionally need to ease in slowly from a long distance away in order to capture the shot. This might take a few hours, but it will give the animal a chance to get accustomed to your outline and to you being in the area. You can do this by moving very slowly and keeping a lower profile. Make sure to keep your eyes on the animal—the second they begin to show signs of nervousness, stop and let them go back to what they were doing and get comfortable once again.

This raven came within a few metres to try to use my body as a windbreak during a winter storm.  
400 mm, 1/200 s, f/8, ISO 800.

© NICK TREHEARNE





© NICK TREHEARNE

## 3 AVOID CHANGE

When it comes to making changes, an animal can become startled and quickly alter the mood of the photo shoot. This does not mean you can't switch a lens or move your physical location. However, changing your clothing in noticeable ways could cause the animal to no longer be comfortable with what it thought was you.

While photographing bighorn sheep, I was set up with my tripod 25 yards away from several rams, and my girlfriend stayed back at about 100 yards since she was scared of them. She was hot in the sun and took off her earth-toned jacket, revealing a bright-coloured shirt. For whatever reason, one of the rams did not like this. It ran past me and took off after my girlfriend.

Does this mean you have to sit there and suffer in the heat, or get wet because you can't put on a rain jacket? Absolutely not. Just try to use similar, neutral tones when you are getting dressed. On several occasions, animals have not liked it when I've switched from camouflage to solid colours, or vice versa. If you are going to put on or take off camouflage, it's best not to do it in tight quarters with an animal.

This mule deer buck walked right up to me while I was sitting 100 yards away, waiting for him to get comfortable with me being there. 200 mm, 1/1600 s, f/4, ISO 1000



## 4 CONTROL YOUR FEAR

Photographing large animals can be quite intimidating—especially when it's predators like bears and cougars, or those with antlers like elk or moose. It can be difficult not to show signs of fear when that animal is moving directly toward you, but it is required. If that animal has no intention of coming at you and is just walking by, running away in fear or getting uneasy can change that animal's mood and affect the outcome of the situation.

With animals it's not always evident when it's time to stop and get out of the area. If you are intimidated by or are scared of the animal, you will likely have an obscured view of the situation. This can either cut your photo session short or, worse, reduce your ability to think clearly in the event of a bad situation.

Although all photographers' main goal should be not to interfere with the animal's natural state, it is only a matter of time before most wildlife photographers will have an encounter where they need a clear head to make the right choice.



I was able to spend three days with this grizzly sow once she became comfortable with my presence.  
400 mm, 1/640 s, f/5, ISO 1250.



# 5

## KNOW WHEN TO FOLD 'EM, KNOW WHEN TO WALK AWAY

Animals give hints when it's time for you to go. Knowing how to read this body language is something every person attempting wildlife photography should try to master. The signs could be as simple as the animal continuously trying to dodge you, moving away or subtly snorting (in the case of a feeding bear).

Last fall I witnessed a man photographing a bedded bull elk at roughly 35 m. Talking to him afterward, he explained that he had spent close to an hour with the calm bull and his harem of cows. Suddenly when it was time for the elk to get up, he went from relaxed to coming full charge at the photographer. He admitted that the bull had tried to intimidate him with a few poses before getting up from his bed, but the photographer just brushed them off as nothing.

Should the photographer have been watching the situation more closely? Absolutely! Does this have to mean that your shoot is over? No, but it indicates that you are a little too close and that they want space for a while. When this happens I will often switch lenses and back up to capture more scenic landscape shots of the animals and the area they call home.

Reading the animals' behaviour allowed me to capture this bull coming out of the dark timber in the perfect light.  
340 mm, 1/1250 s, f/4, ISO 800.

There is no perfect equation for making animals comfortable, but it's always best to try to do everything in your power not to make them stressed or uncomfortable. This will result in a great photo opportunity where both you and the animal walk away without incident. ■

© NICK TREHEARNE





## FAQ

## LENS MASTERS

## OPTICAL FORMULAS AND TYPES OF GLASS

BY JEAN-FRANÇOIS LANDRY

When buying a lens, it's easy to get overwhelmed by the long list of technical terms describing all the technologies used in its manufacture: aspherical glass, apochromatic lenses, diffractive optical elements, nanocrystal coatings...whew. Forget the needle; we've lost the whole haystack! Allow me to attempt to make things a little clearer.

## ELEMENTS AND GROUPS

A lens' optical formula includes a certain number of glass lenses; some of these move (which makes it possible to change the focal length or focus, among other things), while others are fixed. When the surfaces of two adjacent elements fit together perfectly and act as one, they form what is called a "group." (Generally in this sort of pair, the second glass is a corrective glass.) When a lens is alone, isolated from the couples, it also makes up its own group...optically speaking. (Sorry, that's just how it is.) A Zeiss Otus 55 mm f/1.4 has 12 elements separated into ten groups, which translates to two groups of two elements and 8 singleton elements, for a total of 12. The number of elements and groups only describes

the complexity of the optical formula; it does not indicate its quality. Only a well-done test can separate the wheat from the chaff.

## APOCHROMATIC

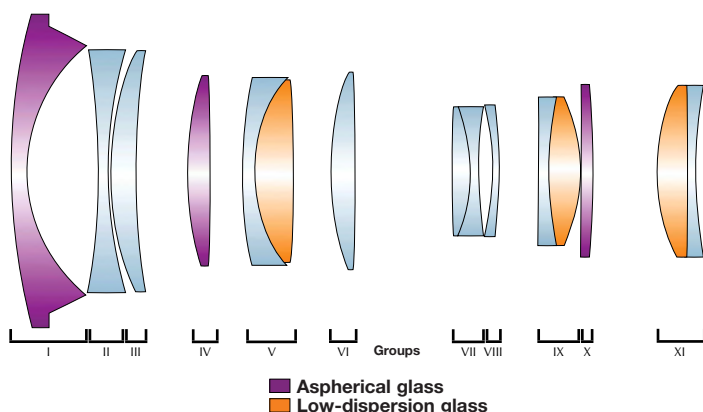
When we were young, we all played with a glass prism in front of a window with the sun shining in and observed that the light would separate into different colours before hitting the wall. This optical phenomenon is called "light dispersion." Lenses are designed with certain pieces of glass that cause light dispersion. (This problem most often affects telephoto lenses, where the optical length amplifies the problem.) The result? Out-of-focus images that cruelly lack contrast. So companies replace the most problematic

elements with special glass called "low-dispersion glass." Printed on lens barrels, you can see the letters APO (Apochromatic), ED (Extra-Low Dispersion), ELD (Extraordinary Low Dispersion), LD (Low Dispersion), SLD (Special Low Dispersion), UD or ULD (Ultra-Low Dispersion). Canon and, more recently, Nikon use fluorite (synthetic calcium fluoride) for certain lenses. Yes, it's expensive, but it reduces chromatic aberration to practically nothing. Nikon has also developed a technology called PF (Phase Fresnel), which is comparable.

## ASPHERICAL

We say that a lens is "spherical" when its shape could be a part of a sphere, having the same uniform roundness from the beginning of the curve to the end, as if it were traced with a compass. Spherical glass (concave or convex) guides light waves in an optical system. As practical as they are, these perfectly spherical elements create several problems, particularly noticeable along the periphery of the image. Since the curve of the glass is often very pronounced, you can see optical distortions on the image (for example, when right lines from a building appear arched), spherical aberrations (a loss of sharpness noticeable at the edge of the shot), and coma (when a small circle near the edge of the image seems to be stretched and take the form of a comet). This is where aspherical lenses become useful. Having a non-spherical shape (their irregular curve could not be a part of a sphere), they are designed to counter all these aberrations. Optics having one or several aspherical glass elements (generally wide-angle lenses) are often labelled with the letters ASPH, ASP, AS, AL (for Aspherical lens) and XGM (for eXpanded Glass Molded aspherical).

AF-S Nikkor 24-70 mm f/2.8 G ED  
(15 elements in 11 groups)





## REFRACTIVE

Sometimes we see an optical formula that includes a glass with a high index of refraction. This increases the contrast and the precision of details in the image, as well as slightly reduces its bulk. The presence of this glass is sometimes indicated by the letters XR (eXtra Refractive index).

## DIFFRACTIVE

Don't look for these with other manufacturers, diffractive optic (DO) lenses are only the domain of one company: Canon. Designed to minimize the weight and bulk of telephoto lenses, this technology has not succeeded in uniting the pros for which it was created and has been dormant for a while now. There are not a ton of these lenses: only the EF 70-300 mm f/4.5-5.6 DO IS USM and the EF 400 mm f/4 DO IS II USM have been developed with this technology.

## FINISHING TOUCHES

Once the optical formula is calculated, next a slew of coatings are applied, one after another, directly on the surface of the glass: HD (High Definition Coating), HT-EBC (High Transmittance Electron Beam Coating), N (Nano Crystal Coat), SIC (Super Integrated Coating), SMC (Super-Multi-Coated) or T\* (T-star), all intended to allow a maximum number of photons to more easily cross the successive barriers of this stack of glass. Are some of them better than others? Certainly. But, here again, only thorough testing can reveal the identity of the victors.

The good thing is, after having read this article, you will be able to decode the frequently interminable-seeming string of letters as you consider future lens purchases. ■

## SHEDDING SOME LIGHT ON THE ACRONYMS!

**SWM** (Silent Wave Motor), **STM** (Step Motor Drive), **USM** (Ultrasonic Motor Drive), **SDM** (Supersonic Drive Motor), **LM** (Linear Motor), **SSM** (SuperSonic wave Motor), **USD** (Ultrasonic Silent Drive), **PZD** (Piezo Drive) and **HSM** (Hyper-Sonic Motor) are simply different types of focus motors.

**IS** (Internal Stabilizer), **VR** (Vibration Reduction), **OIS** (Optical Image Stabilizer), **OS** (Optical Stabilizer), **VC** (Vibration Compensation) and **OSS** (Optical SteadyShot) describe stabilization systems.

**EF-S**, **DX**, **DT**, **DC** are optics designed for APS-C sensor formats, while **EF**, **FX** and **DG** are for full-frame cameras.

Lenses with the acronym **IF** (Internal Focusing) use an internal-focusing system, which means that the focusing happens internally without elongating the lens. **RF** (Rear Focusing) indicates that only one optical group, near the body, handles focusing.

**WR** (Weather Resistance) and **AW** (All-Weather) indicate a resistance to harsh weather conditions.

**L**, **SP**, **DA\*** and **EX** point out a high calibre of optics with no compromises made in their construction and optical quality.

## Travel Friendly

These days, cameras are getting lighter and smaller – your tripod should be no different.



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# GOING THE DISTANCE

## REMOTE CAMERA ACCESSORY SOLUTIONS

### BY SCOTT LINSTEAD

The niche activity of camera-trap photography turned mainstream around 2008, about the same time that Steve Winter's snow leopard photos were published in *National Geographic*. Remote camera and camera-trap hardware became almost as easy to purchase as a smartphone, and some are, in fact, intimately tied to our cell phones in the form of apps and hardware add-ons. Let's have a look at some popular devices currently on the market as well as my preferred remote and camera-trap equipment, from the alarmingly simple and inexpensive to the cutting edge of technology.



#### REMOTE CORD

The least sophisticated of my personal remote-camera accessories is nonetheless a powerful tool. The inexpensive, generic shutter-release cable is an item that I buy a half-dozen at a time in order to always have them on hand. Unlike the camera-trap scenario, the photographer must be able to see the camera and subject from a distance in order to trip the shutter at the appropriate time. Be it the 10-pin Nikon connector or Canon's 3-pin interface, the principle is the same: plug it into your camera and sit on the other end with a handheld, push-button affair. Typically, shutter-release cables are not long enough to allow the photographer to be completely isolated from the camera as is often required for wildlife photography. If you are comfortable with a soldering iron, you can extend the length of these low-cost devices to hundreds of feet with the help of some three-lead wire. Rest assured that it is virtually impossible to damage your camera by accidentally short-circuiting the wires that interact with the shutter-release port.



#### WIRELESS SHUTTER RELEASE

If the do-it-yourself approach to long-range camera releases is not your cup of tea, you can achieve distance with a wireless shutter release. Vello offers a number of products operating on either radio frequency (RF) or infrared signals. However, RF is the way to go for longer range. Similar to the wired shutter-release cables, the photographer has a handheld device with a push button. A secondary device attaches to the camera (often on the hot shoe) and plugs into the shutter-release port of the camera via a short wire. Both devices are battery operated, but this mild shortcoming is mitigated by a number of additional features such as long-exposure control, shutter delay and multi-exposure modes.





## ACTION CAMS

The strong suit of action cameras from companies like GoPro, Sony and iON has always been video. But they take a decent still photograph as well and can be particularly useful for remote applications when set to take photos at intervals. I have often used the interval shooting modes on GoPros in situations where I want to evaluate the activity at a potential wildlife photography site without dedicating long hours to sitting in a blind or committing a remote DSLR to the task. Action cams can produce a perfectly usable wildlife image, and its infinite depth of field really simplifies the set-up process. The lower risk of financial loss (compared to using a DSLR) and the camera's low profile can liberate the wildlife shooter while allowing points of view often unavailable to the relatively cumbersome DSLR.



## PHOTOTRAP

The Phototrap is the brainchild of William Forbes of Amado, Arizona. Perhaps the most versatile of camera-trap systems, the infrared Phototrap is built into a Pelican-style case and is equally comfortable indoors as it is sitting all day in the desert sun. I have left mine exposed during an overnight downpour, and it travels in my checked luggage with my rough-and-tumble camera gear, such as tripods. The Phototrap can go from acting as a simple tool required to trip only when a large mammal passes by on a forest trail (Direct mode) to operating as a highly sensitive instrument capturing fleeting images of insects in flight (Reflect mode). Interacting with your DSLR via the remote shutter-release input, the Phototrap's intuitive interface is easy to set up in the field when super accurate placement is simply not an option.



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## TRIGGERSMART

The TriggerSmart system provides the photographer with a wide gamut of potential applications. Sure, the system can be used in the most traditional camera-trap set-ups for the elusive mammal passing once every 24 hours on a game trail. The Wildlife Kit even provides weather-resistant covers for the various components. How about triggering on sudden changes in detected light sensitivity? Photographing lightning and fireworks are two obvious applications for this unique feature. Depending on the kit purchased, the TriggerSmart system provides tiny tripods for indoor applications and “stakepods” for mounting the infrared sensors in the great outdoors. The TriggerSmart can also trip your camera in response to sonic events, such as a balloon popping or the discharge of an air rifle—great for classical, high-speed photography of projectiles through apples, eggs cracking or darts through balloons.



## POCKETWIZARD

With the original design born out of a laboratory in Vermont in the late 1980s, PocketWizards are the gold-standard, professionally robust offering that predated the digital revolution. Being able to wirelessly trigger multiple flashes from a single DSLR is very much in demand. Particularly useful for photographers who do in-situ lighting with electronic flash units, the PocketWizard employs RF transmission to control individual flashes. Before the advent of Canon's latest RF-enabled flagship flash, the 600EX-RT, most proprietary multi-flash systems were based on infrared transmission. This approach was often limited by line-of-sight reliability issues, and the photographer had to keep a close eye on all the flashes to insure they were all firing. The inherently more robust RF signal from the PocketWizard is actually the longest-range system available at a whopping 240 m. Recent PocketWizards fully support iTTL metering, so there is no sacrifice in metering options when using a flash off-camera. Perhaps most enticing to action photographers such as sports shooters, the PocketWizard is the only remote flash system to support high-speed flash sync. This is no small feat and perhaps justifies the product's price point, which sits head and shoulders above other manufacturers' offerings.



## CAMRANGER

The CamRanger system takes the next logical step in remote camera control by allowing the user to view at a distance what the camera sees. Photographers can take advantage of a camera's Live View function without having to use the camera's LCD; instead the CamRanger employs the other LCD you currently have in your pocket: your smartphone. Through Wi-Fi, the CamRanger transmits a live-view signal back to your smartphone wirelessly or “untethered.” In addition to letting the user trip the shutter with live visual cues, the system also allows control of major camera functions, not unlike the experience of operating the camera entirely via the LCD. The CamRanger has dedicated apps for all the major devices, including iPhone, iPad, Android and Windows operating systems. Following the natural evolution of remote-camera control, the great minds at CamRanger have produced a mechanized panning-and-tilting tripod head. Bridging the gap between the CamRanger and the MP-360 tripod head is a controller known as the PT Hub. The PT Hub and MP-360 are sold together, and their capabilities go far beyond the ability to pan and tilt remotely. Smooth panning for video, motion-controlled time-lapse, and panoramas are all facilitated by the PT Hub. As far as range is concerned, the photographer can expect 100' to 150', as is the case with any Wi-Fi-based system.





## STOPSHOT BY COGNISYS

As the company name suggests, Cognisys' camera-trap system is highly cerebral and forward-thinking. An electronics expert and a programming genius out of Michigan left their day jobs to create this ever-expanding family of equipment that sets the bar high in terms of technological innovation. Perhaps inspired by the godfather of modern high-speed photography, Steven Dalton, Cognisys introduced the first and only external shutter in the industry. The external shutter fits onto the end of your camera lens and supersedes the painfully slow internal shutter that all modern DSLRs house. Indeed, the 40-ms lag time for a shutter to fully open is slow when you compare that to the blisteringly fast 5.7 ms of Cognisys' external shutter. Where is such a speed advantage beneficial? Coupled to the StopShot, the external shutter will capture a jumping spider leaping across a 1" gap, whereas relying on your camera's internal shutter for the task will result in a photo produced long after the spider has landed on the other side. Can Cognisys hardware perform the mere mortal tasks of other camera-trap systems? Of course... Just choose if you want your subject to trip an infrared beam or a laser beam. Although there are options available to run the StopShot outdoors, it is less suited for enduring the elements. The StopShot thrives in the controlled conditions of the studio. The system is the highly sophisticated, thinking person's camera-trap system.



## DIGITAL DIRECTOR

So far, we've looked at remote camera accessories as a means of separating the camera from the photographer. Opening our minds further to a broader definition of remote technology, we can appreciate the brilliance of a product that brings desktop activities to the field. Manfrotto's Digital Director rides the wave of certified Made for iPad products, allowing a company not known for digital devices to springboard its field-photography insight and ideas off of the omnipresent Apple platform. Imagine being able to really be sure you got the shot, beyond the shadow of doubt left by the DSLR's tiny LCD. Post-processing activities normally relegated to the desktop are made immediately accessible and adjustable in real time through the hyper-intuitive iPad gestures. Gone are the days of manoeuvring one's face into position behind an awkwardly placed DSLR in order to verify results on the LCD; just plant the camera in whatever position benefits the photograph, knowing that full and absolute control over all DSLR functions, including focus, are immediately accessible as soon as the USB cable bridges the gap to the iPad. The photographer can then send a file to a client or editor while still in the field, making a return to the drawing board all the more easy when you realize you've never really left. The Digital Director has its own dedicated CPU to interface between the iPad and your camera, and it sports an iPad-mounting bracket that can be attached to a tripod.



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## DIGITAL WORLD

FROM CAMERAS  
TO TABLETS

TWO AND A HALF DECADES INTO DIGITAL

BY DAVID TANAKA

In the short history of digital photography, 1990 stands out as a watershed year for a few reasons. North America's first marketed consumer-oriented digital camera was introduced in 1990—the Dycam Model 1 (aka Logitech Fotoman). At Photokina, Kodak publicly showed the Still Video digital SLR, based on the Nikon F3 SLR film body. It was also the year that Adobe introduced Photoshop 1.0.

We're a quarter of a century into this digital photography thing. That's barely a generation in human time, but, as we know, technology gallops along quickly. Today's smartphone has more computing power than the computer that ran Photoshop 1.0, and it has a camera that's more capable than the \$30,000 DSLRs of that era. And photo apps are the price of a cuppa joe.

No doubt about it, things have changed. Digital technology disrupts, sweeping the status quo into the dustbin and routing

the future through unpredicted pathways. What does this mean for you? If you've been reading *Photo Life* for a while, you were probably interested in photography before the rise of smartphones, tablets, Flickr and Facebook.

It's easy to be distracted by the persistent litany of dire predictions about the end of traditional photography. Flickr's data mining caused a stir earlier this year when it revealed that the top three camera brands owned by users uploading to Flickr in 2014 were Canon (13.4%),

NO DOUBT ABOUT IT, THINGS HAVE CHANGED. DIGITAL TECHNOLOGY DISRUPTS, SWEEPING THE STATUS QUO INTO THE DUSTBIN AND ROUTING THE FUTURE THROUGH UNPREDICTED PATHWAYS.

Apple (9.6%) and Nikon (9.3%). Apple came in second position! That's just the latest data point being held up as some kind of writing on the wall.

## AND YET...

Today's social-media practices aren't entirely new developments. They are the latest iteration of a century-and-a-quarter-long campaign to make photography accessible to everyone. Kodak got the ball rolling in the late 1880s with its catchy marketing slogan "You press the button, we do the rest." Snapshot photography has been a major part of photography ever since, and lately it's been supercharged by the Internet and social media. It hasn't become the sum total of photography, though whatever remains—call it the craft tradition in contrast to the convenience tradition—looks like a mere sliver in the context of today's multi-billion-image Flickrverse.

As I said earlier, digital disrupts and reroutes, so the craft-convenience dichotomy doesn't fully explain what's happening. Some photographers work entirely on their phones to capture and process photos, and are very serious about the craft. Other photographers use their high-end SLRs for little more than snapshots. So it goes.

The interface of *Lightroom Mobile* doesn't look at all like the desktop version of *Lightroom*, nor does it have the full set of features. Nevertheless the tablet version offers most of the functions contained in the Basic adjustments panel. I started working on this image of *Fisgard Lighthouse* in the desktop version of *Lightroom*. The adjustments are synced in *Lightroom Mobile*, so using my iPad I can pick up where I left off.





## TODAY'S DIGITAL INVENTORY

What can be said with certainty about our 25-year journey into digital photography is that we've come a long way. The tools we can buy today are sublime. It's a rare photographic niche that doesn't have hardware or software solutions waiting for us. There's something for every taste and budget—take your pick. But even with all the choice—or maybe because of it—there are still twists and turns to negotiate.

As a tech writer, I need to keep up with the latest developments in hardware and software, and thus I am always being tempted to adopt the latest and greatest for my own photography. For example, I happened to be in New York when the iPad launched in 2010, and I was happy to line up at an Apple store to be among the first to buy one. In the months that followed, a number of photo-editing apps were introduced. One obvious subtext in

the marketing buzz was that you no longer needed Photoshop or even a computer to do serious image editing. True? Well not really, at least not in 2010. And in 2015 and beyond, that's not even the most relevant concern.

One area where tablets have had an impact is in software design. Take touchscreens, for example. Nik Software pioneered a virtual heads-up control system called U Point, which overlays control sliders onto the area of the photo you are working on. You use your mouse to drag the sliders left or right. It was highly innovative for desktop software. When Nik introduced the Snapseed app for iPad, it incorporated U Point. But rather than being a radical design element as it was for desktop software, it just made sense to drag your finger left and right across the touchscreen to increase or decrease a value.

Other software is being designed against a background of tablet technology. If you compare Tiffen's Dfx for computers and Photo fx Ultra for tablets, the underlying interface logic of "click to pick" works equally well with a mouse or your finger. Even Photoshop recently became touch-enabled, heralding its compatibility with Microsoft's latest Surface Pro tablet.

In computing, the discussions aren't just about computers versus smart devices. They are also about the role each can play to help you do what you want to do. This is very much how Adobe Lightroom and Lightroom Mobile interact. There is a hierarchy of data flow that puts the desktop version of Lightroom at the top (what Adobe calls a "single source of truth"). If you don't have Lightroom on your computer (and a Creative Cloud account), Lightroom Mobile isn't of any use. LR Mobile wasn't created to replace



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## ANDROID AND IOS APP TIDBITS

As of May 2015, Google Play had 1.5 million apps, and the Apple App Store had 1.4 million apps.

(Source: statista.com)

In Apple's App Store, Games, Business and Education were the top three categories as measured by number of active apps. The Photo and Video category ranked 13<sup>th</sup> (as of March 2015).

(Source: statista.com)

In the Google Play Store, Education, Personalization and Lifestyle were the top three categories as measured by number of available apps. The Photography category ranked 23<sup>rd</sup>. Looking at apps with more than 50,000 downloads, the Photography category ranked 11<sup>th</sup> (as of May 2015).

(Source: appbrain.com)

Lightroom any more than a tablet is there to replace your computer. However, if you have all the pieces in place, Mobile can become your Lightroom away from home.

I was initially skeptical. How could a tablet hope to keep pace when my desktop computer was starting to lag

under the load of all those big Raw files I was accumulating? It couldn't—and it doesn't have to.

Lightroom generates smaller proxies called Smart Previews for Mobile to use. They don't overtax the tablet's processor or demand huge amounts of the device's limited storage. Adjustments you make in

LR Mobile are synced with the main desktop catalogue and vice versa. Because editing in Lightroom is non-destructive, we're syncing relatively small instruction files—not megabytes of edited pixels—so Wi-Fi data speeds are not a bottleneck either.

Because I'm a Lightroom user I like LR Mobile, but any software developer that implements non-destructive editing (and there are several) could develop a similar app. It's an approach that presents a smooth transition to mobile platforms, particularly if you come from a time when photo editing meant wrestling a piece of image-editing software on a desktop computer—way back circa 2005. ■



After applying Snapseed's HDR filter to this photo of the Golden Pavilion in Kyoto, I used the Selective Editing tool. You can adjust the size of the red selection mask by pinching or spreading two fingers around the blue centre dot. By moving your finger vertically on the touchscreen, you pick brightness, saturation or contrast. The letter on the blue dot changes accordingly to B, S or C. Strength is controlled by moving your finger horizontally—left for less, right for more.



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# GADGET GUIDE

## WHAT YOU NEVER KNEW YOU NEEDED

### BY JEAN-FRANÇOIS LANDRY

There is a plethora of photography-related articles that attempt to respond to readers' anxieties. "Which compact-camera body is the best buy?" or "What's the top tripod under \$300?" Why haven't I seen, "What's the best gadget?" The answer is simple and obvious: the best gadget is always the one that we don't own yet!

#### THE SUPER SPY 80X TELESCOPE BY BRANDO JOIN THE iPAPARAZZI

You tried to photograph a bald eagle (*Haliaeetus leucocephalus*) with your iPhone and were disappointed with the result? Well, you could invest in this teleconverter lens by Brando—it increases the magnification of your smartphone's built-in lens by 80x! Compatible with iPhone 5/5s/6/6+ and Galaxy Note 4/5, at US\$220, the case, mounting ring, mini tripod and velvet carrying case are included. It's a bargain, really. [brando.com](http://brando.com)



#### NIKON'S STAINLESS-STEEL HOT-SHOE COVER WHEN YOU LOVE STAINLESS...

Nikon has put the ASC-01 on the market: a hot-shoe cover for their SLR bodies...in stainless steel! It could be useful during a hurricane, you never know. Nikon argues that it gives their product a more polished, finished look. US\$35. [nikon.ca](http://nikon.ca)

#### A KEYBOARD DEDICATED TO ADOBE LIGHTROOM BY SHORTCUT-S LIGHTROOM...IN 324 KEYS

There's nothing easy about mastering somewhat complex software. How many people have opened Photoshop CC or Lightroom CC for the first time and exclaimed, "The work environment is so stripped down, I wonder if I have all the tools I'll need"? No one I know. The learning curve is steep; there are so many menus, functions, options and keyboard shortcuts to memorize! This is where Shortcut-S has proposed the ultimate solution: a dedicated keyboard where each function has its own key, grouped together by application sector, colour-coded, and positioned on a 38.8 x 29.7 cm surface. Comparing [X/Y] or [Y/Y], assigning attributes (flags, stars, colours), displaying and hiding option panels, changing modules, capturing in connected mode, you name it—there's a key for it. Four of the 324 keys are yours to program as you wish. And when you press down on a key, it's designed to make a soft, oh-so-satisfying "click" sound. It's compatible with Windows and Mac OS X, via USB. US\$180 + taxes + shipping and handling = guaranteed pleasure. [shortcut-s.eu](http://shortcut-s.eu)







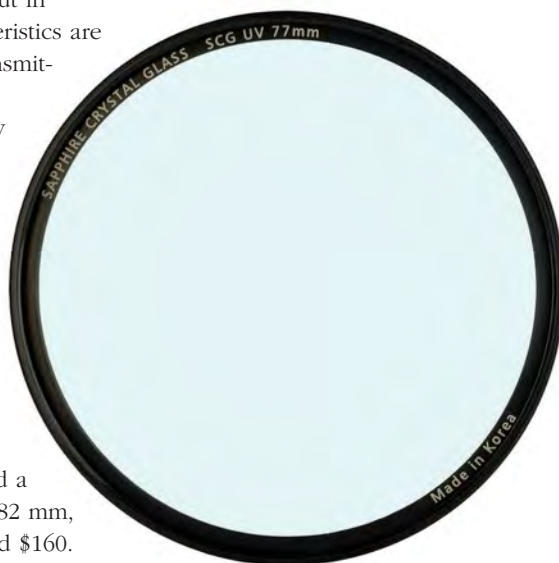
## THE LENS HOOD/CAP BY HOOCAP TWO BIRDS, ONE STONE

Once again another cap went missing: Canon, 77 mm. It happened last week during a presentation at a photo club. \$40 out the door. There has to be a better way to protect the front glass of a lens. And there is—it's called a Hoocap. A combination of "lens hood" and "lens cap," the Hoocap is a two-in-one product that functions as a lens protector and a hood. Simply press the button, and the front protection splits in two to become a hood. (In certain cases, the cap disappears inside the hood, but you get the idea.) Each Hoocap is designed for a particular lens. Canon, Nikon, Sigma and Sony are particularly well served, but the list of Hoocaps continues to grow. The prices vary according to the complexity of the unit, but to give you an idea, the Hoocap for my Canon EF 70-200 mm f/2.8L can be had for fifty US dollars. [hoocap.com](http://hoocap.com)



## THE SAPPHIRE-GLASS UV FILTER BY NOVO A NEW GRADE ON THE TRANSPARENCY SCALE

I had my first encounter with sapphire glass several years ago; it was protecting the face of a watch that had a price bordering on obscene. Its total transparency made me question its existence a few times. Like Saint Thomas, I had to touch the surface to make sure it was there. And now, thanks to the new filter manufacturer Novo, sapphire glass is making its debut in photography. The input characteristics are impressive: 99.9% of light is transmitted. (When an armada of 10,000 photons arrives at the door, only ten of them will be refused entry!) The surface gets up to 30 layers of varnish, 22 of which are dedicated to blocking ultraviolet rays. (Novo has announced 99.95% efficiency.) It has a 2.38-mm-thick copper frame and is water-resistant, oil-resistant, scratch-resistant and stain-resistant—you have look hard to find a weakness! Available from 40 to 82 mm, the price varies between \$80 and \$160. (Ah! There's the weakness!) [novofilters.com](http://novofilters.com)



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## IMAGING PRODUCTS REVIEW

## THE LOWDOWN ON WHAT'S NEW

BY PETER K. BURIAN

Now that we're well into the summer photography season, you may have recognized a need for a new camera, a high-grade lens, a convenient tripod, a versatile equipment bag or another accessory. Innovative products in those categories have been announced recently, and we're covering all of the latest entries in this issue. While no DSLRs have been unveiled lately, there are numerous highly desirable compact-system cameras, including one with an innovative full-frame sensor.



## FUJIFILM X-T10

Although it employs the same highly rated 16.3-MP APS-C X-Trans sensor as the flagship X-T1, the X-T10 targets beginners. In spite of the more compact size and affordable price, it's equipped with three milled-metal dials, new tracking AF modes to keep a moving subject in focus, a 3" (920,000-dot) tilting LCD and a large 2,360,000-dot OLED (electronic) viewfinder. In addition to a fast 8-fps continuous drive mode, a wealth of modes, functions and overrides are available.

- Zone and Wide/Tracking AF modes
- Fast 77-point autofocus
- Advanced Auto mode On/Off switch
- Magnesium top and base plates
- Interval timer shooting option
- Super Intelligent flash metering
- 11 Film Simulation options
- Full HD video at 60 fps

\$900, body only; \$1000 with 16-50 mm lens (list) [fujifilm.ca](http://fujifilm.ca)



## PANASONIC LUMIX DMC-G7

Boasting 4K video capability, the 16-MP compact-system G7 with a superior electronic viewfinder and tilting 3" LCD, can shoot 8-MP stills at 30 fps using the 4K technology. It's also easy to extract 8-MP stills from a 4K video. The drive speed at 16-MP resolution is 8 fps, and 6 fps with continuous AF. Its improved Depth from Defocus AF system enables focus in very dark conditions. This full-featured model even includes a function to erase unwanted objects in photos.

- Magnesium-alloy frame
- 2,360,000-dot electronic finder
- 1,040,000-dot touchscreen
- In-camera image stabilizer
- Wi-Fi with NFC
- Panorama mode
- Creative filters
- Up to 4K video

\$1050, with G VARIO 14-42 mm lens (list) [panasonic.ca](http://panasonic.ca)



## SAMSUNG NX500

This 28-MP compact-system camera is similar to the flagship NX1 in many aspects but much smaller because there is no electronic viewfinder. Still, it retains the tilting 3" (1,036,000-dot) Super AMOLED display with touch controls. Features include an advanced hybrid AF system, Wi-Fi, fast DRIMe V processor for a 9-fps burst mode and numerous movie options, including 4K/24p, UHD/30p video and clean output to a remote device via HDMI.

- BSI APS-C CMOS Sensor
- DRIMe V Image Signal Processor
- 205-point phase-detect AF
- 205-point contrast-detect AF
- 2 command dials; hybrid interface
- Up to 4K video
- Small flash unit is included

\$900, with 16-50 mm PZ OIS lens (street) [samsung.ca](http://samsung.ca)





## SONY A7R II

The first camera with a 24 x 36 mm sensor to provide full-frame 4K (UHD) video capability, the a7R II also boosts resolution to 42.4-MP thanks to a new back-illuminated sensor with 3.5x faster throughput. It benefits from new on-sensor phase detection with 399 points for 40% faster AF, a more rugged shutter and ISO levels to 102,400. The improved five-axis image stabilizer provides a 4.5-step shake-reduction benefit when used with OSS-series lenses.

- High magnification (2,359,000-dot) EVF
- 3" (1,228,800-dot) tilting LCD
- Shutter rated to 500,000 actuations
- Powerful BIONZ X processor
- 5-fps drive with continuous AF
- Silent Shooting mode selectable
- Full HD and 4K video capability
- Built-in Wi-Fi with NFC

\$4000, body only (list) [sony.ca](http://sony.ca)



## OLYMPUS STYLUS TOUGH TG-4

This new flagship gains a major benefit: a Raw capture mode that serious shooters will appreciate. It retains the best of the TG-3, including the 16-MP BSI CMOS sensor and the 25-100 mm f/2-4.9 equivalent lens, and is dustproof, waterproof to 15 m, crushproof to 100 kg, shockproof to 2.1 m and freezeproof to -10 °C. Important features include Wi-Fi, a fast GPS receiver, an electronic compass, a barometer and an altitude/depth meter.

- Wide-aperture zoom
- Image stabilizer
- 3" (460,000-dot) LCD
- P, A and Auto modes
- Underwater modes (including HDR)
- Nighttime Live Composite mode
- Macro focusing to 1 cm
- Full HD 1080p video
- Slow-motion movie effects

\$400 (street) [olympuscanada.com](http://olympuscanada.com)



## SIGMA DPO QUATTRO

To be available by late summer, the DPO features a superb 14-mm f/4 (21-mm equivalent) lens, much shorter than the other Quattro's lenses, for ultra-wide photography enthusiasts. It's equipped with the 29-MP Foveon X3 CMOS Direct Image Sensor with the TRUE III processor that provides 39-MP equivalent resolution. This is achieved by using layers of pixels to capture the colour data of the red, green and blue spectra separately, requiring no interpolation.

- 3" (920,000-dot) LCD
- 9-point contrast-detect AF
- P, A, S and M shooting modes
- ISO 100-6400 in 1/3 steps
- Max. Raw resolution 5424 x 3616
- Hot shoe for optional flash
- 1 aspherical, 4 FLD and 2 SLD elements
- Manual focus ring

\$1200 (list) [sigmacanada.ca](http://sigmacanada.ca)



## SONY CYBER-SHOT DSC-HX90V

It's surprising how compact a camera with a 30x zoom can be, such as this 18.2-MP Sony model with its 24-270 mm equivalent Zeiss Vario-Sonnar lens, 3" (921,000-dot) tilting LCD, a pop-up aspherical electronic viewfinder and optical image stabilizer. Even serious shooters might want the HX90V as a take-anywhere camera that can record Full HD movies and, if desired, 4K still images that can be viewed on a 4K monitor or TV.

- BSI Exmor R CMOS sensor
- 18.2-MP or 4K still-photo capture
- Up to 10-fps continuous drive
- 5-axis and hybrid image stabilizer
- P, A, S, M and Auto modes
- GPS and Wi-Fi with NFC
- AVCHD, XAVC S and MP4 video
- Compatible with many Sony apps

\$500 (street) [sony.ca](http://sony.ca)



## CANON EF 50 MM F/1.8 STM

Now equipped with a stepper motor for quieter and faster autofocus than with earlier models, this lens features other new benefits: improved coatings for flare-resistance, a circular diaphragm aperture, an improved manual focus ring and a shorter focus distance of a mere 35 cm. In spite of the wide maximum aperture—useful for shallow depth of field or low-light photography—this lens with metal mount is very compact (39-mm long) and lightweight (160 g).

- Nearly silent AF motor
- Minimum focus to 35 cm
- Very wide maximum aperture
- Smallest 50-mm Canon lens
- 6 optical elements in 5 groups
- Full-time manual focus
- 49-mm filter threads
- Accepts optional lens hood

\$160 (street) [canon.ca](http://canon.ca)



## FUJINON XF 16 MM F/1.4 R WR

A 24-mm equivalent, this lens for the compact-system X cameras features a weather-resistant design and fast (0.11 s) autofocus with nearly silent operation. The optical formula includes two aspherical elements and two ED glass elements. Nano-GI and HT-EBC coating minimizes flare and ghosting even in backlighting. The nine-blade diaphragm produces a smooth bokeh, with defocused highlights rendered as round instead of octagonal.

- Unusually wide maximum aperture
- Pro-calibre optical formula
- Floating focus system
- Minimum focus to 15 cm
- Functions down to -10 °C
- Circular diaphragm aperture
- 67-mm filter threads
- Aperture ring; 1/3 EV control

\$1150 (list) [fujifilm.ca](http://fujifilm.ca)



## OLYMPUS M.ZUIKO DIGITAL ED 7-14 MM F/2.8 PRO

This superb 14-28 mm equivalent PRO zoom boasts a wide maximum aperture and an impressive optical formula to minimize all types of aberrations as well as flare and ghosting. The specs indicate three aspherical lenses, one DSA, four ED and two HR elements plus the ZERO anti-reflection coatings. Other benefits include a dustproof, splashproof and freezeproof design; High-Speed Imager AF with MSC; a customizable L-Fn button for settings control; and a high-grade manual focus mechanism.

- Fast, quiet autofocus
- Very rugged construction
- Circular diaphragm aperture
- Built-in lens hood
- Does not accept filters
- Minimum focus to 20 cm
- Weight 534 g
- Micro 4/3 and MSC compatible

\$1600 (street) [olympuscanada.com](http://olympuscanada.com)



## OLYMPUS M.ZUIKO ED 8 MM F/1.8 PRO

A 16-mm-equivalent fisheye lens, this new PRO product covers an expansive 180° angle of view for unique perspectives and creative distortions. It benefits from one aspherical lens, five ED and three HR elements, as well as the ZERO anti-reflection coating. This lens includes High Speed Imager linear drive AF technology and is Movie and Still Image Compatible (MSC), making it suitable for use with fast-moving subjects and for shooting video.

- Dustproof, splashproof and freezeproof
- Minimum focus to 12 cm
- Very wide maximum aperture
- Superior optical formula
- Circular diaphragm aperture
- Fast, quiet linear AF motor
- Micro 4/3 and MSC compatible

\$1250 (list) [olympuscanada.com](http://olympuscanada.com)



## SONY FE 28 MM F/2

Ideal for Sony full-frame compact-system cameras, this rugged wide-angle lens with an unusually wide maximum aperture can be converted to ultra wide or fisheye with optional adapters. The optical design includes three aspherical and two ED elements; multi-layer coatings minimize the risk of flare. Features include internal focusing, close focusing to 29 cm and a linear actuator AF mechanism for fast and quiet focusing.

- Circular diaphragm aperture
- Superior optical formula
- Fast, quiet AF
- f/2 is ideal for low-light shooting
- Dust-and-moisture resistant
- 49-mm filter threads
- Optional 21-mm and 16-mm adapters

\$530 (street) [sony.ca](http://sony.ca)



## SONY FE 90 MM F/2.8 MACRO G OSS

Optimized for close focusing, this 1x macro full-frame lens for compact-system cameras uses aspherical, extra-low dispersion and super extra-low dispersion glass to minimize aberrations plus Nano AR Coating that suppresses flare. The internal focus allows for fast autofocus and a short minimum focus distance. The nearly silent Direct Drive Super Sonic Wave AF motor employs piezoelectric elements oscillating at ultrasonic frequencies for great AF speed.

- Optical image stabilizer
- Full life-size magnification
- Focus hold and limiter switches
- 62-mm filter threads
- Circular diaphragm aperture
- Dust-and-moisture resistant
- Superior optical formula
- Convenient AF/MF selection

\$1350 (street) [sony.ca](http://sony.ca)





## ZEISS BATIS 85 MM F/1.8

Designed and manufactured by Zeiss, this full-frame lens for the Sony α7 series of cameras is well sealed to resist dust and moisture and equipped with a linear Autofocus motor. (There's also a 25-mm f/2 model.) The Sonnar design with floating elements and the Zeiss T\* anti-reflective coating on each lens surface should ensure superb image quality. Features include an optical image stabilizer and an OLED display for focus distance and depth of field.

\$1500 (street) [zeiss.com/photo](http://zeiss.com/photo)

- Ideal portrait lens
- Incredibly wide maximum aperture
- Image stabilizer
- 67-mm filter threads
- 11 glass elements
- Minimum focus to 80 cm
- Rugged construction
- OLED is visible in darkness



## NIKON WIRELESS MIC SET ME-W1

An external mic is useful for superior quality in video capture, and this wireless mic/receiver kit makes it particularly convenient. (It's compatible with all Nikon DSLRs, Nikon 1 and Coolpix models with a 3.5-mm jack.) You can record mono audio from subjects that are 50 metres from the camera; for stereo recording, add an optional ME-1 Mic (\$200). Headphones can be plugged into both components so that both parties can hear each other when shooting at a distance.

\$150 (street) [nikon.ca](http://nikon.ca)

- Bluetooth wireless connectivity
- Sound delay suppressive function
- Echo and noise cancellation
- Popping sound cancellation
- Sound-mixing features
- Water-resistant (IPX5 standard)
- Powered by an alkaline AAA
- 3 hours of use with one battery



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## ELINCHROM QUADRA ELB 400 TO GO SET

Billed as the “most complete and portable off-camera flash system,” the ELB 400 was designed for outdoor photographers who must travel light but require a lot of flash power. The kit includes a Lithium-Ion battery pack, a very compact 424 Ws Quadro Pro or Action head with reflector, cables and a new EL-Skyport transmitter for synchronization with your camera. Thanks to the new OLED display on the power pack and the intuitive control of functions, operation is very convenient.

- 30% more flashes than older model
- Lifetime optimized battery
- Improved head-to-battery cable
- Extensive range of functions
- Strobe, Sequence and Delayed flash
- Next generation EL-Skyport
- Compatible with HyperSync triggers
- Accepts optional EL umbrella

\$2549 (street) [gnigami.ca](http://gnigami.ca)



## BENRO MACH3 CARBON FIBRE #1

One of the many new Mach3 models of various sizes, including some made of aluminum, the #1 designated mid-size carbon-fibre tripod features high-performance rubber twist-type locks, four-section leg tubes made of nine layers of fibre, and a magnesium top casting for great rigidity and capacity. The kit includes a short centre column for low-level shooting, spike feet, a dust cover and a carrying case. The Mach3 can be converted to a monopod with great simplicity, for extra versatility.

- 10-kg load capacity
- Weighs only 1.27 kg
- Maximum height: 1455 cm
- Minimum height: 30 cm
- Folded length: 50 cm
- Multifunctional (tripod/monopod)
- Rubber locks resist moisture

\$400 (street) [gnigami.ca](http://gnigami.ca)



## MANFROTTO 190GO!

A new addition to the popular 190 series, this compact aluminum tripod is equipped with new twist-type leg locks for quick set-up and operation. They allow for the easy opening and closing of all leg sections at one time with one hand. Hidden in the top casting, there's a patented 90° centre column, which is accessible with a “one-finger” operation. This device allows for lifting the column and swinging it to a horizontal position, with no disassembly and without removing the tripod head or camera.

- Easy Link Attachment system
- Lightweight: 1.7 kg
- Load capacity: 7 kg
- Extends to 146 cm
- Minimum height: 7 cm (using 90° column)
- Folds down to 45 cm
- 4 leg-angle positions

\$270 (list) [manfrotto.ca](http://manfrotto.ca)



## TENBA SWITCH 10

Designed specifically for compact-system cameras, this black faux-leather bag will hold a body (with vertical grip attached) as large as the Sony a7 and five lenses, up to a 70-200 mm f/2.8, plus a flash and accessories in its padded interior. There's also a padded slot for a 10" tablet, loops to attach a tripod and MOLLE loops to attach optional accessories. Optional covers (\$25) let you change the colour and look of the bag.

- Quick-access zipper
- Moveable EVA foam dividers
- Front flap for weather resistance
- Removable rain cover
- Cover has black and silver sides
- Strong, water-resistant base
- YKK zippers and snaps
- 420-denier jacquard nylon

\$130 (street) [gnigami.ca](http://gnigami.ca)



## MANFROTTO DIGITAL DIRECTOR

This is a locking bracket with a microprocessor that can turn your iPad Air or Air2 into an external monitor for a Canon or Nikon DSLR when connected with a USB cable and using the Digital Director app. During the live-view feed you can control many aspects of the camera via the iPad. After shooting, you can view high-resolution JPEGs from the camera, complete basic editing, and share images from the app via FTP, email or social-networking sites.

- Apple-certified (MFI) interface
- Lightning Connector included
- Provides focus peaking
- 600-MHz microprocessor
- Fast data transfer to iPad
- Superb JPEG playback
- Bracket attaches to a tripod
- Uses AA batteries or AC power

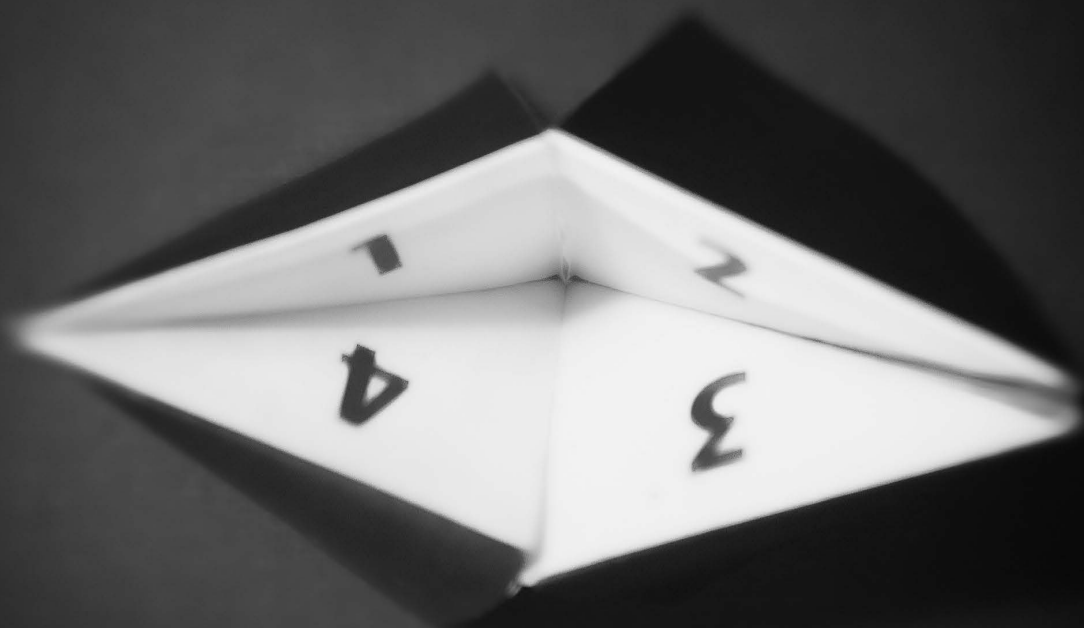
\$650 (list) [gentec-intl.com](http://gentec-intl.com)



# THE PHOTOGRAPHER'S COOTIE CATCHER

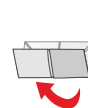
BY GUY LANGEVIN

A few months ago, my younger son got into his “cootie-catcher phase”—you know, those origami fortune tellers that kids make. I, of course, was his preferred guinea pig. Among the things that I had to do were walking around on my knees, inserting my arm into the compost bin, drinking a spoonful of Tabasco sauce and so on. You might be wondering why I got to have all the fun, so here—just for you—is my version of the device with a photographer in mind.



Side A





**Instructions** Fold the four corners of the square into the centre. Then turn this smaller square over and fold in the corners a second time so that the points meet in the middle. Fold it in half and work your fingers into the pockets of paper.





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The P800 is the prototype for Epson's new generation of UltraChrome HD professional-level pigment-based inks. It comes equipped with 9 inks – matte black, photo black, light black and light light black, cyan, light cyan, vivid magenta, vivid light magenta, and yellow. And as part of Epson's industry-leading MicroPiezo AMC print head design, each colour of ink is dispersed through 180 minuscule nozzles.

The result? Denser colours, smooth gradations, the deepest most extraordinary blacks, and a range of printing resolutions up to a lifelike 2880x1440 dpi. In other words, unprecedented quality for a 17-inch desktop inkjet.

In addition to printing stunning exhibition quality prints on roll paper, as well as thick fine art paper and canvas via a front loader, the P800 comes with a host of outstanding features: a dedicated print mode for professional-level black-and-white images, an optional roll paper adapter for creating breathtaking panoramas up to 10 feet long, WiFi functionality, and a colour LCD screen with touch controls for simple set-up and management.

Are you beginning to understand now why we chose to use a classic line from a classic movie as our header?

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